A posing chart for beach glamor

PHOTOGRAPHY

AUGUST 1952
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Howell Conant

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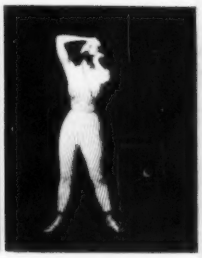

Our cover this month was made by Howell Conant in his New York studio. Conant selected black as the best background to set off the red chair and the striped costume. The transparency was made with an Eastman 8x10 view camera on Ektachrome Daylight 8x10 film. Exposure was at f/11 with electronic flash bounced from the ceiling. Lens used was 14-inch, f/6.3 Commercial Ektar. Conant says, "The model, Audry Murphy, walked into my studio wearing the costume, and I had to make the picture. Exposure was deliberately made at one stop under normal to preserve the rich black of the background"

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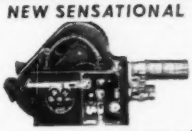

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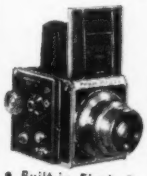

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Grafmatic film holders (for 6 films) Graflok back	21.95	17.56
Grafmatic film holders (for 6 films) Graflex back	23.50	18.80
*Roll Holders (Graflok or Graflex back, specify)	21.50	17.20
Film Pack Adapter	8.65	6.92
Graflok Dividing back (two on 4 x 5)	27.00	22.00
Graflok back, with Ektalite Field lens, less viewing hood	21.95	17.56
Graflok back, with viewing hood for Anniversary model	28.55	22.84
Polaroid Land Back, fits 4x5 Graflok back	77.50	62.50
Graflarger back (converts your Graphic or Graflex into an enlarger) 2¼x3¼, 3¼x4¼ or 4x5 size, specify	35.00	28.00
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*All roll holders use 120 film and are available in 2¼ x 3¼ or 2¼ x 2¼ picture size — specify size you prefer

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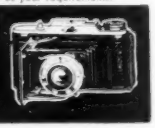

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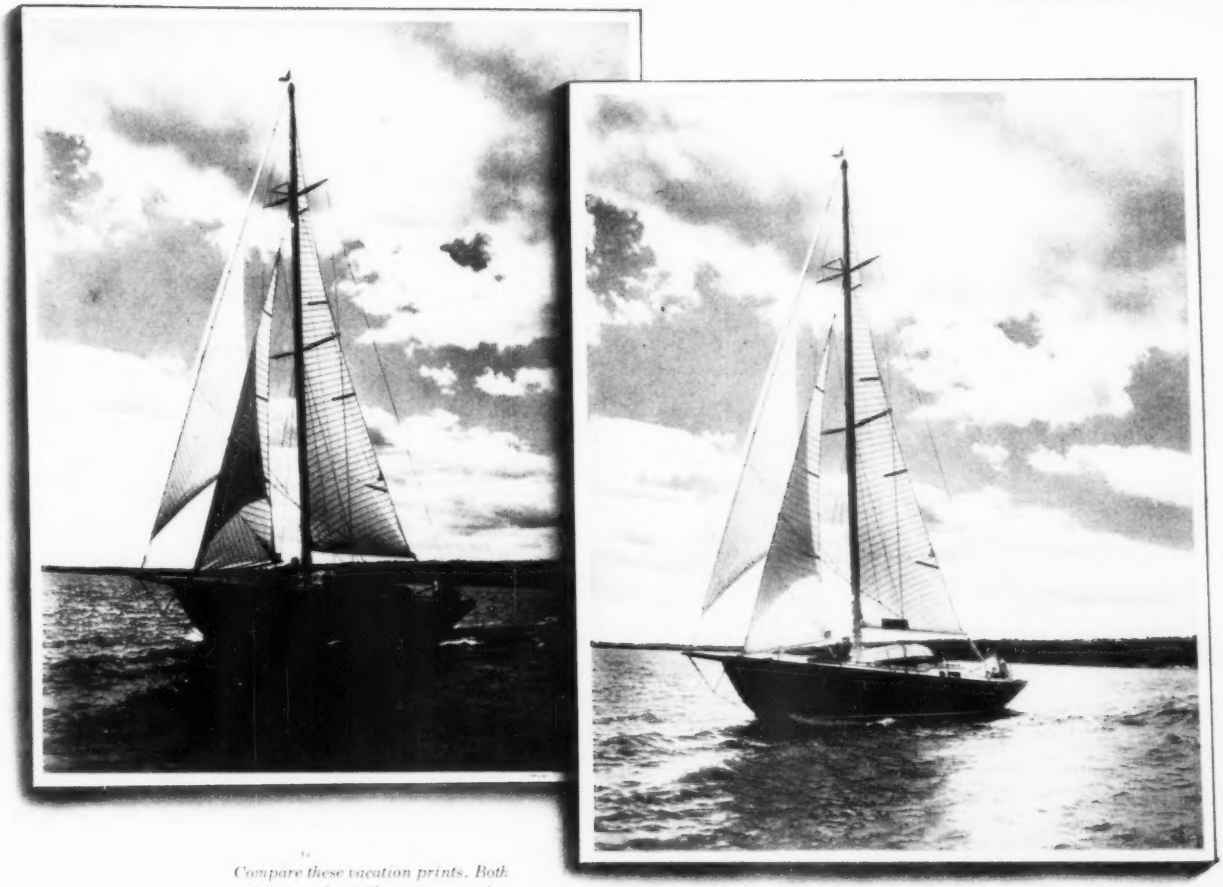

Compare these vacation prints. Both prints are from the same negative.

The print at the left is on a regular No. 2 contrast grade of paper. It lacks snap. Clouds are chalky . . . there's little detail and the "burning up" effect of intense sunlight makes it a truly disappointing picture.

Study the sparkling print at the right made on Du Pont "Varigam" variable contrast projection paper. You can *see* the difference immediately. It's typical of results you can get *every* time from difficult negatives with this versatile paper.

The contrast of "Varigam" is easily varied with filters that slip over the lens of your enlarger. Each of ten filters produces a separate contrast and you can print more than one contrast in a single print. For example, in the picture above (right), the clouds were softened and detailed by printing through a No. 3 filter. A short exposure through the No. 8 filter added contrast without loss of detail in the water and shadow side of the boat. That gave two different contrasts in *one* paper. So whether your negative is soft, normal or hard . . . "Varigam" gives you the exact grade of contrast you need for a perfect print every time.

Try "Varigam." It's the one paper that meets every contrast need . . . saves bother and fuss, time and money. Ask your dealer for Du Pont "Varigam" today. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware. In Canada: consult your photographic dealer or Canadian Industries, Ltd., Montreal.

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letters to the editor

A Photographer's Duty

I am writing in reference to the letter from Mr. John Harris which was published in the June issue of PHOTOGRAPHY. I believe that it is the duty of a press photographer to record on film the subjects that are before him, no matter how terrible the scene may be. There are very few news photographs taken that some one does not object to. If the picture is of an accident, very likely the injured person does not wish to be photographed in such an unsightly condition. If the photo is of a criminal, very likely he will object because it brings shame on him and his family. If the photo is of a fire or disaster, often someone who has been negligent or responsible does not want pictures taken. The army does not want many war pictures published because they may be used by the enemy for propaganda purposes. Politicians want to be shown only in photos that benefit them. There are many times when a cameraman dislikes having to take a picture because it hurts him. But that is his job. We cannot close our eyes to the world around us. If Mr. Harris wishes to avoid seeing such scenes he should become a hermit. One cannot walk down the street without seeing something that displeases him. As for the cameraman in this case, I think he did a wonderful job.

Alan Aaronson
Bronx, N. Y.

Free-lancer's Face

Greatly admire child pictures by blonde, Hungarian-born Suzanne Szasz. The photograph of her by Walter Steinhart shows a likely-looking outline. Please show us her face.

Max R. Williams
Newport News, Va.

P. P. Wyatt

Suzanne Szasz at work.

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Auricon Cine-Voice 16mm Sound System

Shoot fully lip-synchronized sound-on-film movies! Cost of sound and silent film is identical. Precision outfit includes microphone, amplifier and controls, monitoring headphones and carrying case. Lenses optional and additional (takes standard "C" mount). Single lens model **$695. Cash or $69.50 Down.** 3 Lens model **$784.50 Cash or $78.45 Down.**

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The outstanding 1952 Exakta brings these notable advances:

- **Pre-set Diaphragm Control,** permits focusing with wide-open lens and instantaneous stop-down to any pre-selected opening without viewing aperture scale.
- **Cartridge-to-Cartridge Film Feed,** which may be used to eliminate possibility of film scratch while re-winding.
- **Hinged Back,** for convenience, but which may optionally be removed entirely, if desired.
- **Film Speedometer,** showing that film is being correctly taken up after exposure.
- **New—Improved—Carl Zeiss Lenses,** affording optimum sharpness and color correction.

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- **Perfect for Portraits** . . . without extra attachments you can get as close as 2 feet. Speeds from 1/10th to 1/200th second.
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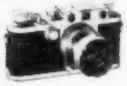

Leica III F

A world standard for fine cameras. The III F brings a fully flash synchronized shutter. Available with a choice of 3 normal focal length lenses: with Elmar Ctd. F3.5 **$278.80 Cash or $27.88 Down;** with Summitar Ctd. F2.5 **$384.20 Cash or $38.42 Down;** with Summarit Ctd. F1.5 **$469.20 Cash or $46.92 Down.** Liberal trade-in allowances.

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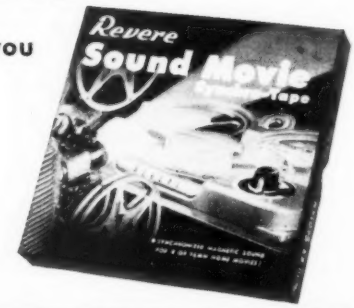

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One Reel Provides Sound for 800' of 8mm Film or 1600' of 16mm Film!

For surprisingly little cost you can now show your home movies WITH SOUND! So easy, anyone can do it. No special equipment or processing of film is necessary. All you need is Revere Sound-Movie Tape with any standard silent 8mm or 16mm movie projector and tape recorder. Revere Sound-Movie Tape is especially prepared to enable you to synchronize picture and sound perfectly. Complete directions and a Synchro-Reflector are included with each reel of tape. You merely record voice, music, sound effects as you project the film. Re-show again and again, and whenever you wish, erase tape to make changes or a new recording. Vastly increases the fascination and fun of home movies. Adds extra usefulness to business, church or club films.

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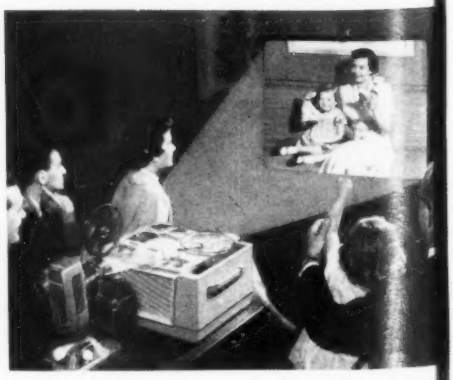

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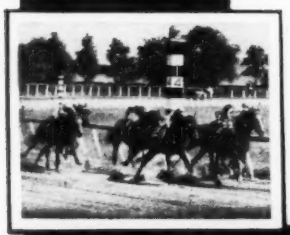

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camera clubs by Whit Hillyer

Quality, not Quantity

IN ALL THE hubbub about whether or not photography is a true art expression, we tend to lose sight of one very important thing: throughout recorded history no artist ever was rated tops on the basis of his volume of output. If anything, the opposite has tended to be true. If Matisse or Vermeer or Praxiteles had banged out masterpieces on a production-line basis, how much would their work be worth today?

This leads up to my thought for the month: Let's end this foolishness of annually rating the people who have had the most prints or the most slides accepted in salons. Certainly you can accuse me, if you will, of a sour-grapes attitude. I've never had either the time or the wherewithal to make 100 good prints or 300 good slides in a year, much less get around to mounting them and keeping them in circulation. (There are those who feel that I might lack the talent even if I did have the time. To them I'll say that I do have on hand a modest number of stickers and ribbons—but that's not too important for now.)

The fact that Joe Doakes in 1951 had 128 or 1280 prints accepted in the right salons means to me that Joe's a pretty good photographer who has plenty of time in which to indulge his talent. Mind you, I'm not discounting Joe's ability. I just don't think he's necessarily a better workman than George Grindstone, who perforce puts in long hours at the putty-knife factory, but who nevertheless manages to knock out 5 or 6 very fine prints per annum. George is no less interested and no less able as a photographer.

As a matter of fact, I'm acquainted with one busy lad who manages to crack just about every salon he enters, which isn't many. If he had time to knock out four times as many prints as he does, he'd have a whopping list of acceptances yearly. But because he can't manage it he's comparatively unknown.

Can it be that these annual salon batting averages serve occasionally as a guide for the bestowal of recognition and honors? I'm not saying yes or no. But I'd welcome opinions as to the merit of continuing the annual published listing of those whose circumstances permit them to exercise their admitted talents to the fullest possible extent.

All right—I asked for it. Let the brickbats fly!

Two New Clubs Formed

Correspondence with other clubs is requested by the recently-organized *Copley Camera Club*. Write to the president, Fred LeBlanc, 22 Sunset Road, Waltham 54, Mass. Another group which would like to hear from you is the new *Mart Camera Club*, composed of people who work in the Merchandise Mart building in Chicago. Meetings are held every third Thursday in space made available by the building management. Club president John Kovitch can be addressed in care of the office of the building.

Slide and Tape Show Ready

A collection of 60 metal-mounted 2x2 color slides and a 50-minute tape-recorded commentary are offered for exchange or loan by *Helium City Camera Club*, of Amarillo, Tex. The Texans are anxious to place this project before as many clubs as possible in order to obtain opinions concerning it. To book this interesting program feature for your club, write to J. Harold Marshall, 2106 Lipscomb St., Amarillo, Tex.

Redlands Fiesta in August

The fourth annual Photo Fiesta sponsored by *Redlands* (Calif.) *Camera Club* has been set for August 3 this year. Last year's event attracted more than 600 photographers, and the *Redlands* group invites all camera clubs to attend and enter their comeliest young ladies in the contest for the honor of being Miss Photo Fiesta. A movie film depicting the 1951 affair is available on loan. For details, write to Stan Shuttleworth, Redlands Camera Club, 309 Michigan St., Redlands, Calif.

We hear . . . That *Peninsula Movie Makers* (San Mateo, Calif.) are having success with a new club bulletin idea. Letterpress cover—a four-page folder—is printed on enameled stock in color. This carries advertisements of local merchants, remains unchanged for several issues. Mimeographed bulletin is slipped inside this for distribution. Makes a presentable package, brings in useful revenue, gives camera dealers excellent display space, still permits bulletin proper to be mimeographed at the last minute . . . *Central Ohio Camera Club Council* had a May shooting session at the Jeffrey mansion, Bexley, Ohio. A Sunday all-afternoon deal, with bathing beauty models, excellent natural backgrounds, plenty of architectural and landscape subjects. . . . *Tulsa Camera Club* in March launched a very commendable club paper. Single sheet, tinted stock, letterpress printing on both sides. Typography and makeup are professional in appearance. Real good job, *Tulsa*—we'll be looking for this one regularly . . . Love's Labor Lost department: A camera club had an expert look over its annual print show, put his comments on tape for use at the annual meeting. Somehow the club president's young son and his pals came in, saw the tape recorder, figured it for a new radio or something, flicked a few switches, and succeeded in wiping off all the painstaking commentary about the prints. Let this be a lesson to us all in these days when kids take electronics so much for granted.—

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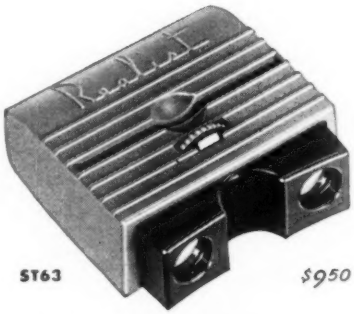

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Realist Handi-Viewer

The finest viewer in its price range on the market today—that's the REALIST Handi-Viewer. Ideally suited as an extra personal viewer or for firms using REALIST slides as a visual selling tool. The Handi-Viewer has the same fine, matched achromatic lenses, same brilliant illuminating system, and life-size picture as the ST61 REALIST Viewer. Attractively styled in a combination of 3 colors and sturdily constructed of heavy-duty plastic. Lights up with slight finger pressure on the stereo slide. Focusing knob is centrally located. Entire viewing operation can be done with one hand. So compact it fits conveniently into a man's suit-coat pocket.

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Specially designed for projection; 5 window sizes and spacing pre-adjusts slide and eliminates need for projector adjustments. Plastic-glass combination is highly resistant to breakage. Stereo's most economical permanent mounting method—and the simplest.

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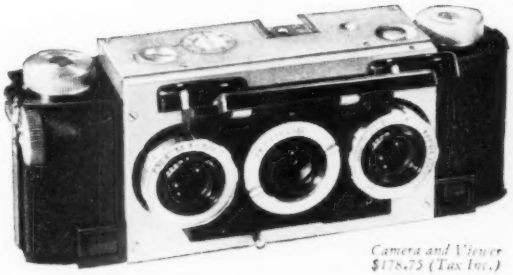
TAKING beautiful, true-to-life pictures with Stereo-REALIST is amazingly easy. It's the one fine, American-made camera which *exactly* reproduces what you see with your eyes. Thus, if the original scene is pleasing, it will be equally as pleasing when viewed in a REALIST Viewer.

People who never before handled a camera find it simple to take good pictures with a REALIST on their very first roll of film. The REALIST does the work . . . they get the enjoyment of thrilling, lifelike depth and full, natural color.

But seeing is believing. If you haven't discovered the excitement of REALIST pictures, ask your camera dealer to show you some. Then see for yourself how you, too, can "take it easy" with the REALIST. DAVID WHITE COMPANY, 363 W. Court St., Milwaukee 12, Wisconsin.



Camera and Viewer $178.75 (Tax Inc.) Priced according to Fair Trade Practices.

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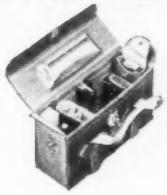

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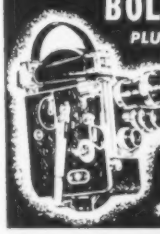
BRAND NEW! CLEARANCE SPECIAL!

BOLEX H16 16mm Turret Movie Camera



PLUS 3 Brand New Lenses!

- 17mm ctd. f2.7 Wollensak Wide Angle Raptar
- 1" ctd. 11.9 Astar
- 3" ctd. f3.5 Astar Telephoto
- Automatic Frame Counter
- Audible footage counter
- Critical focus eyepiece

VALUE $346.85! **289.50** Ship. Wt. 15 lbs.

SAVE $23.06 BRAND NEW!

PEERLESS! EXCLUSIVE! **RIVAL 35mm**

with ctd. f3.5 Ennagon Lens

PLUS FLASHGUN, Bracket, Cord.

- Takes up to 36 exposures on 35mm, Color or Black and White
- Speeds 1 to 1/300 sec; self timer
- Imported from Germany

VALUE $57.95 **34.50** Ship. Wt. 6 lbs.

First With A NEW LOW PRICE!

SAVE $24.65! BRAND NEW!

CINE KODAK MAGAZINE 8 Movie Camera

NOW ONLY... **99.50** Ship. Wt. 6 lbs.

List $124.15!

- 12.7 EKTANON LENS
- Easy Magazine Loading
- Mechanical Footage Counter
- Variable Speeds
- Interchangeable Lens System

SAVE $82.04! REPEAT SALE! BRAND NEW!

LATEST 4X5 PACEMAKER

SPEED GRAPHIC Press Outfit

135mm f4.7 Coated Wollensak Rapter Lens in Rapax Shutter

PLUS Coupled Rangefinder, installed.
PLUS 3 Cell Flashgun Complete with Reflector, Solenoid, Cord, installed.

- Ektalite Screen
- Graflok Back

TOTAL LIST $301.04

219.00 Ship. Wt. 10 lbs.

CAMERA ONLY 170.45

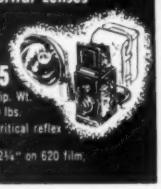
BRAND NEW! TERRIFIC BARGAIN!

German 2¼ x 2¼"

Twin-Lens REFLEX

ctd. f3.5 Meritar Lenses

- PLUS SYNCHRO FLASHGUN
- PLUS EVEREADY CASE



VALUE $59.95 **35.95** Ship. Wt. 9 lbs.

- Coupled lenses for critical reflex focusing/ viewing
- 12 exposures 2¼ x 2¼" on 620 film, color or black/white

TAKE YOUR PICK NOW from these exceptional values obtained through our famous Trading Post. If you want to Trade, or if the equipment you want is not listed here—write us.

ROLL FILM CAMERAS

	Brand New	Used Clearance
3 Agfa ISOLETTE, 2¼x2¼, f4.5*		24.50
2 Ansco SPEEDEX, 2¼x2¼, f4.5*	36.50	24.50
1 Ansco TITAN, 2¼x2¼, f4.5*		39.95
2 Kodak MEDALIST, f3.5 Ektar, RF		89.50
3 Kodak MEDALIST II, cf3.5* Ektar, RF	304.75	179.50
2 Kodak MONITOR 620, f4.5		37.50
1 Kodak SPECIAL 616, f4.5		32.50
1 Kodak SENIOR 620, f4.5		27.50
2 Kodak VIGILANT 620, f6.3		22.50
2 Kodak VIGILANT 616, f4.5 Kodomatic		29.50
1 Kodak VOLLENDA (127), f3.5 Compur		17.50
3 Kodak VIGILANT 620, f4.5		27.50
2 POLAROID Land, "One Minute"	89.75	59.50
1 Voigtlander 120, f4.5 Skopar		29.50
4 Voigtl. BESSA, 2¼x2¼, cf4.5		32.50
2 Voigtl. BESSA, 2¼x2¼, cf3.5		54.50
1 Voigtl. BESSA, 2¼x3¼, cf3.5		47.50
2 Zeiss SUPER Ikonta A, f3.5 Tessar, RF		69.50
2 Zeiss SUPER Ikonta B, f2.8 Tessar, RF		99.50
1 Zeiss SUPER Ikonta B, cf2.8* Tessar, RF		157.50
2 Zeiss SUPER Ikonta B, latest, cf2.8*, MX		174.50
2 Zeiss SUPER Ikonta BX, cf2.8*, RF		169.50
2 Zeiss SUPER Ikonta BX, latest MX, f2.8	281.00	219.00
3 Zeiss SUPER Ikonta D (116), f4.5 Tessar		69.50

Average Shipping Weight 5 lbs.

CLEARANCE OF BRAND NEW DISCONTINUED MODELS

	Was	Brand New Clearance
8 Agfa VENTURA, 2¼x2¼, cf4.5*, DeLuxe	49.95	39.95
4 Voigtl. BESSA RF, 2¼x3¼, cf3.5* Skopar, X-sync	115.00	89.50
cf3.5* Heliar, X-sync	152.50	124.50
6 Zeiss SUPER IKONTA A, cf3.5 Tessar (mtr)	161.00	99.50
4 Zeiss SUPER IKONTA A, (mtr), cf3.5* Tessar, X-sync	161.00	109.50
2 Zeiss SUPER IKONTA B, (mtr), RF, cf2.8* Tessar X-sync	236.00	179.50
4 Zeiss SUPER IKONTA BX, (mtr), RF, X-sync, cf2.8* Tessar, built-in exp. mtr	281.00	189.50

Average Shipping Weight 5 lbs.

SINGLE LENS REFLEX

	Brand New	Used Clearance
2 KINE EXAKTA, cf3.5 Zeiss Tessar		109.50
1 KINE EXAKTA, f3.5 Schneider Xenar		87.50
3 KINE EXAKTA T, cf2 Zeiss Biotar		139.50
2 PRAKTIFLEX, f2* Xenon		59.50
1 KORELLE, 2¼x2¼, f3.5 Victor		58.50

Average Shipping Weight 5 lbs.

35mm CAMERAS

	Brand New	Used Clearance
3 ADOX II, f2 Xenon, Compur Rapid		37.50
3 ARGUS C2, f3.5, RF		19.50
3 ARGUS C3, cf3.5*, RF Flashgun	62.50	39.50
5 Agfa KARAT II, f2.8 Xenar, RF		28.50
2 Agfa KAROMAT, cf2* Xenon, RF		89.50
1 BALDINI, f2 Xenon, Compur		39.95
2 BOLSEY B2, cf3.2*, RF	73.50	46.50
4 CLARUS, cf2.8, RF, foc. plane		49.50
2 CONTESSA, cf2.8* Tessar, RF, (Exp. Mtr.)	214.00	129.50
1 DOLLINA II, f2.9 Schneider, RF		44.50
5 EDINEX, cf4.5*, Selftimer, SPECIAL	29.95	
1 KARDON, f2 C Ektar, RF		129.50
1 ROBOT I, f2.8 Tessar		44.50
2 ROBOT II, f3.5 Tessar		49.50
1 ROBOT II, f2.8 Tessar		62.50
1 ROBOT II, f2 Zeiss Biotar		74.50
1 STEREO REALIST, cf3.5*, RF	159.00	104.50
5 SUPER DOLLINA II, cf3.5* Tessar, RF, Latest Model (List 149.50) SPECIAL	74.50	
2 Voigtl. VITO II, cf3.5 Skopar	54.50	39.50
1 VITO III, cf2* Ultron, RF	159.50	109.50
1 WELTINI, f2.8 Xenar, RF		49.50

KODAK:

	Brand New	Used Clearance
2 BANTAM, Special, f2 Ektar, RF		97.50
4 BANTAM, f4.5		24.50
3 Flash BANTAM, cf4.5*	56.00	36.50
1 EXTRA, cf1.9 Ektar		239.00
2 Kodak "35", f3.5, RF		42.50
3 "35", cf3.5*, RF, BRAND NEW (Was 86.75)	67.50	
2 PONY 135, cf4.5*, latest	35.75	24.50
2 PONY 828, cf4.5*, latest	31.15	22.50
2 RETINA I, f3.5 Ektar		39.50
1 RETINA I, f3.5 Xenar, Compur		29.50
2 RETINA II, f3.5 Ektar, RF		69.50
1 RETINA II, cf2 Xenon, RF		94.50
2 RETINA IIa, latest, cf2* Xenon, RF	164.10	119.00
1 SIGNET, cf3.5* Ektar, RF	92.50	64.50

Average Shipping Weight 4 lbs.

GRAFLEX CAMERAS

	Brand New	Used Clearance
1 GRAFLEX B, 2¼x3¼, C Ektar		68.50
1 GRAFLEX B, 2¼x3¼, RB, f4.5 Kodak		47.50
2 GRAFLEX B, 3¼x4¼, f4.5-6.3 Kodak		47.50
1 GRAFLEX D, 3¼x4¼, f4.5 Tessar		59.50
1 GRAFLEX D, 3¼x4¼, f4.5 Ross Xpres		58.50
2 GRAFLEX B, 3¼x4¼, f4.5 B&L		37.50
2 GRAFLEX Super D, 4x5, C Ektar*		166.00
1 NATIONAL Graflex, f3.5 B&L		44.50

Average Shipping Weight 10 lbs.

EXPOSURE METERS

	Brand New	Used Clearance
3 CHRONOS, Featherwt. ASA	22.80	11.95
2 BERTRAM, Lightweight ASA	14.95	9.95
4 GE DW-68, latest ASA	19.95	11.95
2 GE PR-1 DeLuxe ASA, latest	29.25	15.95
3 WESTON MASTER II	27.63	15.95
2 Zeiss IKOPHOT IIa, ASA	38.80	18.95
3 NORWOOD DIRECTOR, Incident, ASA	32.95	18.95

Average Shipping Weight 3 lbs.

REFLEX CAMERAS

	Brand New	Used Clearance
1 Ansco REFLEX, cf3.5		87.50
1 Ansco REFLEX, cf3.5*		129.50
3 ARGOFLEX EF, cf4.5*	59.50	38.50
2 ARGOFLEX E, cf4.5		29.50
2 BOLSEY C (35mm) cf3.2*, RF	109.50	72.50
4 CIROFLEX B, cf3.5 Alphax	75.60	42.50
5 CIROFLEX C, cf3.5 Rapax Shtr	97.65	57.50
2 CIROFLEX D, cf3.5* Alphax	87.90	64.50
1 CIROFLEX E, cf3.5* Rapax	117.55	78.50
1 CIROFLEX F, cf3.2* Rapax Full Synchro	155.90	97.50
3 Kodak DUAFLEX, f8*	22.30	14.75
2 KODAK REFLEX, cf3.5		69.50
1 KODAK REFLEX Ia, cf3.5		84.50
1 ROLLEIFLEX, f3.8 Tessar, Solenoid		68.50
2 Auto ROLLEIFLEX, f3.5 Tessar		129.50
2 Auto ROLLEIFLEX, cf2.8*		209.50
1 Auto ROLLEIFLEX, cf3.5* Tessar		189.50
3 ROLLEICORD IIa, f3.5 Zeiss		84.50
2 ROLLEICORD IIb, cf3.5* Xenar		89.50
2 ROLLEICORD III, cf3.5* Xenar, latest	133.75	94.50
1 TRUMPF, f3.5 Triotar, Compur		29.50
2 Voigtl. SUPERB, f3.5 Skopar		57.50
1 Zeiss IKOFLEX II, f3.5 Tessar		69.50
2 Zeiss IKOFLEX III, f2.8 Tessar		138.50

Average Shipping Weight 6 lbs.

PRESS CAMERAS

	Brand New	Used Clearance
1 ANNIVERSARY, Speed 2¼x3¼, f4.5 Tessar, Kalart, RF		99.50
2 ANNIVERSARY Speed 2¼x3¼, f4.5 Ektar, Kalart, RF		98.50
2 ANNIVERSARY, Speed 2¼x3¼, f4.5 Optar, RF		94.50
3 PACEMAKER, Speed 2¼x3¼, f4.5 Optar, Graphex Sync., Kalart, RF		159.50
2 PACEMAKER, Speed 2¼x3¼, f4.5 Ektar, Supermatic, Kalart, RF		159.50
1 PACEMAKER Crown, 2¼x3¼, cf4.5 Wollensak, Rapax Shutter, Kalart, RF		149.50
3 CENTURY, 2¼x3¼, cf4.5* Trioptar, RF		84.50
2 B&J PRESS, 2¼x3¼, f4.5 Ektar, Kalart, RF		59.50
1 BUSCH Press, 2¼x3¼ OUTFIT, cf4.5 Wollsk. cf5.5 180mm Tele Xenar, synchro shutter, Kalart, RF BRAND NEW	139.50	
1 BUSCH 2¼x3¼ PRESS, cf4.5 Woll., RF	109.50	
2 SPEED GRAPHIC, 3¼x4¼, f4.5 Skopar, RF		89.50
3 ANNIVERSARY, Speed 3¼x4¼, f4.5 Zeiss Tessar, RF		99.50
2 KALART, 3¼x4¼, cf4.5* Wollensak, RF		139.50
1 SPEED GRAPHIC, 4x5, f3.5 165mm Xenar		79.50
2 ANNIVERSARY, Speed 4x5, f4.5Skopar, RF		89.50
2 PACEMAKER, Crown 4x5, cf4.7 Ektar, RF, Supermatic X, Solenoid		169.50
3 PACEMAKER SPEED, 4x5, cf4.7 Raptar, Rapax, Kalart, RF, Solenoid		198.50

Average Shipping Weight 10 lbs

2x2 Deluxe SLIDE PROJECTORS

	List	Used
TDC, Model D, 300 W, blower	66.50	42.50
GOLDE Nu-Manumatic 300 W, blower	58.50	37.50
SVE Model AAA, 300 W for slides and film strips	78.45	48.50
LaBelle Automatic "500", blower	95.35	58.50

Average Ship. Wt. 12 lbs.

MID-SUMMER *Clearance!*

SEND YOUR ORDERS IMMEDIATELY: All Items on Sale While Quantities Last!

COMING TO NEW YORK? See the Largest Display of Cameras in the World... at our Lowest Prices of the year!

SAVE MORE THAN EVER in this Annual Peerless Clearance!

LIMITED QUANTITIES... TERRIFIC VALUES... EACH SOLD WITH OUR TRADITIONAL 10-DAY TRIAL AND FULL MONEY BACK GUARANTEE... EACH COVERED BY FULL YEAR SERVICE.

Your satisfaction guaranteed – or your Money Back promptly!

MOVIE CAMERAS

		Brand New	Used Clearance
8mm			
2	B&H SPORTSTER, cf2.5		58.50
1	B&H SPORTSTER, cf1.9		84.50
2	B&H (latest) 134V, cf2.5	89.95	69.50
2	B&H AUTO-8 Turret Magazine, cf1.9, 1½", f3.5 foc. lenses	255.90	179.50
2	CINE KODAK 8-90, f1.9		84.50
1	CINE KODAK 8-20, f3.5		22.50
3	DeJUR EMBASSY MAG., f2.5	106.95	64.50
3	KEYSTONE K-8, f3.5		24.50
1	KEYSTONE K-8, f1.9		34.50
2	Keystone OLYMPIC Mag., cf2.5	78.00	59.50
3	REVERE 88, cf2.5	72.50	37.50
2	REVERE 99, 3-lens turret, f2.8	99.50	59.50
3	REVERE 70-Magazine, cf2.8	109.50	68.50
2	REVERE 863-Mag. Turret, cf1.9	167.50	84.50
2	Revere RANGER, cf2.5	74.50	39.50
	Average Shipping Weight 5 lbs.		
16mm			
1	BELL & HOWELL 70, f3.5 TH Cooke		44.50
1	BELL & HOWELL 70, f1.9 Kodak		69.50
2	B&H Magazine 121, f3.5		32.50
2	B&H AUTOLOAD, cf1.9		99.50
3	B&H AUTOMASTER, cf1.9		119.50
1	BELL & HOWELL "200", cf1.9	219.95	139.50
2	BELL & HOWELL Turret "200", cf1.9	259.95	184.50
1	CINE KODAK "K", f1.9		79.50
2	CINE KODAK Magazine, f1.9		86.50
1	ROYAL Cine Kodak, cf1.9	176.25	119.50
1	KEYSTONE A7 7-speed, f1.9		64.50
1	KEYSTONE A-3, f1.9 Wollensak		64.50
1	VICTOR V, 3-lens turret, f2.7		79.50
	Average Shipping Weight 7 lbs.		

MOVIE PROJECTORS

		Brand New	Used Clearance
8mm			
1	AMPRO A8, 750 Watts		89.50
1	B&H PICTUREMASTER, 400W		169.50
2	B&H REGENT, 500W	179.95	104.50
2	DeJUR, 750 Watts	149.50	87.50
2	REVERE P85D, with DeLuxe Case	124.50	79.50
	Average Shipping Weight 30 lbs.		
16mm			
2	AMPRO, 500 Watts		99.50
1	KEYSTONE A-72, 300W		47.50
2	KEYSTONE A-82, 750W	119.50	72.50
2	KEYSTONE K-160, 750W	139.50	87.50
1	KEYSTONE K-161 (Splicer), 750W	149.50	98.50
	Average Shipping Weight 40 lbs.		

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Easy-to-read Guide Books:

Leica — Contax — Balsey	ea. 1.57
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ROLLEIFLEX, 224 pages, Latest	3.37
LEICA (incl. IIIF), 428 pages	5.00
Graphic/Graflex Photography	4.05
35mm Technique, 354 pages	3.60

Other Best Sellers:

Movies for TV, Battison	4.50
Press Photography Manual	4.95
Glamour Guide, Hanson	4.50
Better Color Slides, Bond 2 vols. ($7.00)	SPECIAL 5.60

Add Postage

BRAND NEW FEDERAL ENLARGERS

	Reg. Price	Brand New Clearance
Federal 135 (35mm) Condenser, f4.2	49.95	37.44
Federal 269 (2¼x3¼), f6.3 lens	39.75	29.75
Federal 269 (2¼x3¼), f6.3, Cold Lite	53.00	39.75
Federal 279 (2¼x3¼), f6.3, Condenser	46.95	35.22
Federal 311 (2¼x3¼), f4.5, Condenser	69.25	51.94
Federal 315 (2¼x3¼), f4.5, Cold Lite	80.00	59.94
Federal 450 (4x5), Diffusion Light System	79.75	59.81
Federal 470 (4x5), Double Condenser	99.75	74.81
5¼", cf4.5 Enlarging Lens (if ordered with Model 450 or 470 Enlarger)	42.50	22.32
Carrying Case for Model 135, 269, 279	7.25	5.79
Carrying Case for 269 Cold Lite, or 311	10.25	8.22

Please Add Shipping

BRAND NEW ACCESSORIES

	Reg. Price	Brand New Clearance
5x7 ACE Contact Printer	24.95	12.47
11x14 Dialmaster Enlarging Easel	17.06	13.69
16x20 Albert Automatic Easel	60.00	32.89
2¼x3¼ PRESS Case, Lightweight Fibre	14.95	9.89
4x5 PRESS Case, Lightweight Fibre	14.95	9.89
4x5 DELUXE Solid Leather Press Case	35.00	21.95
Thalhammer Sr. Pan/Tilt Tripod Head	17.50	5.95
7x11 Kodak Snapshot Albums ea.	5.50	3.75
30x40 Crystal Beaded Tripod Screen	14.50	8.95
40x40 Crystal Beaded Tripod Screen	15.00	9.95
37x50 Beaded Tripod Screen and Case	24.24	17.95
8/16mm Coronet Film Splicer	4.50	2.95
8/16mm Movie Titler	6.95	3.95

SLIDE FILES, All Metal:
for 150 2x2 glass slides SPECIAL 2 for 4.59
for 100 2¼x2¼ glass slides SPECIAL 2 for 5.89

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EYEGLASS WEARERS... NO MORE SQUINTING! SEE EVERYTHING IN THE FINDER!

Sensational! BRAND NEW!

LEITZ CLIP-ON

CRYSTAL FINDER

- Brilliant, full size image
- Use one or both eyes for viewing
- Ideal for action, candid work
- For 35mm and 2¼ x 3¼ cameras

(Fits accessory clip of all cameras) **11.40** POSTPAID

BRAND NEW VOIGTLANDER

'KONTUR' Clip-on FINDER

(Fits accessory clip of all cameras incl. 2¼ x 2¼)

- View scene with both eyes
- Finder outlines picture area clearly

8.50 POSTPAID

Chrome Clip for Cameras without Accessory Shoe $1.50

SPECIAL! BRAND NEW

TELEPHOTO LENSES For LEICA, KINE EXAKTA

Critical tests prove these lenses to be of excellent quality, comparable to much higher priced models; fully coated, focusing scale with depth of field indicator. Made in Japan. Each lens FULLY GUARANTEED by Peerless. Chrome polished brass mounts.

		Clearance Price
FOR LEICA (couple to Leica Rangefinder).		
90mm cf4 Telephoto Lens	BRAND NEW	44.98
135mm cf3.8 Telephoto Lens	BRAND NEW	51.39
FOR KINE EXAKTA (Bayonet Mount)		
90mm cf4 Telephoto Lens	BRAND NEW	37.79
135mm cf3.8 Telephoto Lens	BRAND NEW	44.98
40mm cf3.5 Wide Angle Lens	BRAND NEW	44.98

Ship. Wt. 3 lbs.

SAVE $40.00! BRAND NEW!

PRAKTICA II 35mm FLASH Reflex Camera

Coated f2.9 Victar Lens

• BUILT-IN FLASH SYNCHRONIZATION

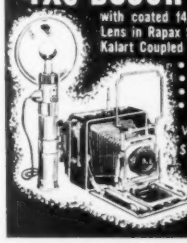
List $99.50 **59.50** Ship. Wt. 5 lbs.

- Critical Focus Magnifier – No Parallax
- Focal Plane Shutter Speeds ½ to 1/500 second and "B"
- Double Exposure Proof – Exposure Counter
- Eyelevel Sportsfinder

SAVE $76.29 BRAND NEW!

4X5 BUSCH Press Outfit

with coated 14.7 135mm Wollensak Raptar Lens in Rapax Shutter PLUS Kalart Coupled Rangefinder, installed



- Revolving Back
- Front swings and tilts
- Drop bed for wide-angle work
- All metal body, leather covering

VALUE $195.79 **129.50** Ship. Wt. 8 lbs.

Three-cell flash gun and solenoid, completely installed and synchronized. If ordered with 4 x 5 Busch Outfit 14.95

BRAND NEW & USED...ALL FULLY GUARANTEED!

LEICA *Clearance*

Quan.	Make & Model	Used Clearance
1	**LEICA STANDARD**, f3.5 Elmar	49.50
2	**LEICA IC**, (Chrome) c f3.5 Elmar	99.50
2	**LEICA II**, f2 Summar, RF	99.50
1	**LEICA III**, f3.5 Elmar, RF, Slow-Speeds	76.50
2	**LEICA III B**, f2 Summar, RF	139.50
1	**LEICA III B**, f3.5 Elmar, RF	119.50
2	**LEICA III C**, c f2 Summitar, RF	198.00
2	**LEICA III C**, c f3.5 Elmar, RF	147.50
1	**LEICA III C**, c f1.5 Sonnar, RF	179.00
2	**LEICA III C**, c f1.5 Summarit, RF	289.50
1	**LEICA III A Outfit**, f2 Summar, 35mm f3.5 Elmar, 90mm f4 Elmar, Vidom Finder, Flashgun, 3-Lens Turret	295.00

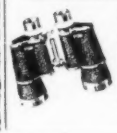
Average Ship. Wt. 5 lbs.

BRAND NEW – Latest LEICA III F Body, Built-in Flash Synchronization. Use with any Leica Lenses – **139.40**

LATEST LEICA III F – liberal trade-in on your present equipment.

MAIL COUPON *TODAY!*

BINOCULAR CLEARANCE!



	List Price	Clearance*
7 x 50 KROMBACH, Ctd., Marine Glass	149.50	49.50
ZEISS THEATIS, 3.5 – Case *LIKE NEW*	110.00	66.50
7 x 50 ASTRA, Marine Style, Ctd.	89.50	29.95
8 x 25 ISLE DE FRANCE, All Purpose Glass	51.75	29.95

*Plus Federal Excise Tax

All Carry Full Peerless Warranty!

SYMBOLS
RF — Coupled Rangefinder
c — Coated Lens
* — Flash Shutter

10-DAY TRIAL with FULL MONEY-BACK GUARANTEE! 1 FULL YEAR OF SERVICE

All items offered subject to prior Sale! Add Estimated Shipping Costs. We'll Refund every cent not used. If you prefer C. O. D. please send 10% Deposit!

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A PALLEY SPECIAL

RICOHFLEX CAMERA

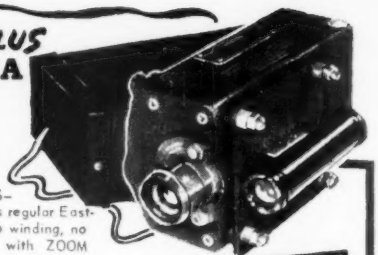
Has built-in flash synchronization for all standard equipment. Simple operation – fast easy loading. Short cocking, compur type shutter and lens apertures from f:3.5 to f:22. Both lenses are 80mm focal length. Taking lens is fully anastigmatic coated and color corrected. Both lenses are precision coupled. All metal construction. Unconditionally guaranteed. Including leather case. A sensational Palley Value.

Speeds: B, 25, 50, 100

ONLY 38.50

NOTE: We have had some difficulty keeping this fast moving item on hand. We urge you to place your order for this very popular camera NOW – while stocks are complete.

FAMOUS GOV'T SURPLUS 16MM CAMERA



That famous "gun camera" used by the Navy and U.S.A.F. Now adapted to hand use for making professional or amateur movies. Has a 1-3/8" (35mm) lens with built-in exposure guide & shade. Adjustable for 3 SHUTTER SPEEDS– 16, 32 & 64 frames per second. Uses regular Eastman magazines (50 ft). Requires no winding, no film threading. Comes complete with ZOOM Range-finder & Battery Box. Operates on 24 volt current supplied by ordinary flashlight or dry cell batteries. THIS IS A COMPLETE UNIT – Needs only film and batteries. Takes beautiful pictures in Black & White or Full Color.

READY TO GO 44.95

CONVERTED MODEL – Rebuilt with special adapter which FITS ANY STANDARD 16mm MOVIE LENS. Makes the above camera one of the finest of its type on the market. Available with or without lens but comes with adapter.

WITHOUT LENS - **59.95**

WITH ELGEET - f:1.9, 25mm lens - - - - **121.95**

NOTE: Many other ELGEET & WOLLENSACK LENSES in Standard, Wide Angle & Telephoto available. Prices on request.

SPECIAL TRADE-IN PLAN

Palley's is now prepared to offer SENSATIONAL ALLOWANCES on any camera or photo equipment you may wish to TRADE IN on any new equipment in our HUGE STOCKS!! If you intend to buy, now or in the future, write today for complete details. Ask for "Form 9".

FAMOUS ROLLEIFLEX

Known the world over for its professional performance, even in the hands of the amateur. Combines the ingenious principle of twin-lens, mirror-reflex focusing with precision engineering to provide the user with ALL THE ADVANTAGES . . . Definition, framing & composition is seen at a glance on the ground glass. Comes with Zeiss Tessar or Schneider Xenar, 75mm, f:3.5, coated lens on double bayonet mount. Has Synchro-Compur shutter with 1/500 to 1 second speeds, body release, safety lock, built-in timer, etc. Takes 12 – 2¼" x 2¼" pictures on roll of No. 120 film. (B. & W. or color. Write us for complete details on this amazing camera and accessories . . . . . .

WITH TESSAR f:3.5 **285.00** WITH CASE

ANSCO KAROMAT 35 MM

Only 164.00

Equipped with a Schneider Xenon f:2.0 or a Rodenstock f:2.0 Heligon, 6 element, hard coated, lens. Fully color corrected. Compur Rapid shutter has speeds of 1/500 to 1 sec., Time & Bulb. Flash synchronized. Full focusing lens mount coupled with range-finder. Picture size, approx. 1" x 1½". NEW – (LEATHER CASE $12.50 extra)

SPECIAL VALUES

MOVIE PROJECTORS

Featuring the finest in the AMPRO & KEYSTONE LINES. A FINE COLLECTION AT THE RIGHT PRICE

MOVIE SCREENS

Add new brilliance and snap to your movies with a sparkling, BEADED SCREEN. Our stocks include DA-LITE, RADIANT, AURORA, etc.

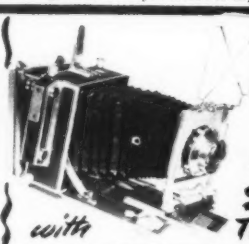
WRITE for FULL DETAILS ON THESE SPECIALS

230 PAGE 1952 CATALOG

Showing 1000's more **BARGAINS in NEW and WAR SURPLUS MERCHANDISE!** Photo and Optical Supplies, Clothing, Camping & Outdoor Supplies, Tools Machinery, Housewares, Elecr. Supplies, etc. Send only 50¢ to cover cost of hndlg & mailing.

PALLEY SUPPLY CO
2263 E. VERNON AVE., Dept. F-7
LOS ANGELES 58, CALIF.

Linhoff 4x5 or 5x7 SUPER TECHNIKA with MULTI-PURPOSE RANGEFINDER



Combines all the advantages of the PRESS, VIEW and CANDID cameras. No other camera like it in the world! Lens board rises, falls, shifts, swings, Back will swing, tilt, revolve & is interchangeable, Has a triple extension bed, leather bellows body shutter release, drop bed & quick change lens lock & many other remarkable features. This superb, all around camera is available with or without lens.

4 x 5 SUPER TECHNIKA **299.75**
Less lens and shutter . . . . . .

4 x 5 SUPER TECHNIKA
With 150mm f:4.5 Xenar compur synch. shutter **375.75**

4 x 5 SUPER TECHNIKA – 3 LENS SPECIAL – with 150mm f:6:8 Angulon compur rapid synch. & 240mm f:5.5 tele Xenar press compur shutter **575.00**

35MM CAMERA

ILOCA STEREO II

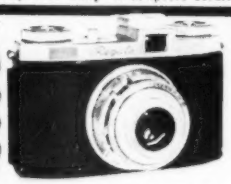
The latest improved model of a famous German camera. Takes 30 "stereo pairs" on a regular 36 exposure roll. Features Ilitar f/3.5 lenses, twin Prontor-S shutters with speeds of 1 to 1/300 sec., delayed action self-timer, body shutter release & is flash synchronized. Easy loading, simple operation. Ideal for professional or amateur. Takes standard 35mm cartridges **125.00**

IMPORTED RESEARCH MICROSCOPE

Gives 50X – 1500 Magnification. Used widely in Photo-micrography Science labs, Criminology, etc. NOT A CHEAP IMITATION! Had a revolving nose-piece, large fixed stage with detachable mechanical stage. 2 dry, achromatic Objectives (19 x 40X), one oil immersion Objective (100N.A. 1.25) & 3 eye pieces (5X, 8X, 15X). Adapters also available for Contax Leica, KineExacta, etc. Write for complete details . . . . . .

179.00 COMPLETE

FAMOUS REGULA 35MM CAMERA



A compact, precise, candid camera. Ideal for all around use. Takes up to 36 pictures on standard cartride load. Has synchro-compur shutter with speeds from 1 to 1/500 sec. Flash synchronized. Built-in eye level view finder, body shutter release, etc.

AVAILABLE in 3 STYLES:

1-A – coated, 50mm, f/2.8, Steinheil Cassar Lens	$65.50
1-B – same lens, Prontor shutter (1 to 1/300 sec.)	55.00
1-D – Steinheil Cassar, 50mm, f/3.5 lens	48.50
Eveready carrying case for of above, extra . .	7.50

ALPA REFLEX 35MM CAMERA

A famous Swiss Camera. Combines a coupled range-finder AND a monocular Reflex Focusing System in one unit. Bayonet type lens mount focuses from 3 ft. to inf. Automatic shutter has speeds up to 1/1000 sec. Metal body, leather covered. Ideal for indoor or outdoor work. Comes complete with choice of lenses.

With ALFINON, 5 cm, f/2.8 . . . . . **259.00**

With ALITAR, 5 cm, f/1.8 **357.00**

"SURPRISE BARGAINS" in many of the best known makes of all types of photo supplies. Stocks are VERY limited. Write us your needs.

SPECIAL VALUES

IN LENSES

We proudly feature leading domestic & foreign lenses such as: ELGEET, WOLLENSAK, GOERZ, SCHNEIDER, KILFITT, STEINHEIL, etc., for Still & Movie Cameras. Write for complete list & Price.

EXPOSURE METERS

A fine selection including WESTON, G.E., DIRECTOR, ACTING, IDEAL, etc. Write for complete details.

DEVELOPING TANKS

For Roll or Cut film in Black & White or Color. Made by NIKOR, FEDCO, F.R., & ANGELUS. Write for list & prices.

Order from this Ad. All Prices F.O.B. Los Angeles. Pay by M.O. or Check. P.O.'s Accptd. from D & B firms. ½ deposit with C.O.D.'s.

Synchro-Sunlight Makes The Difference

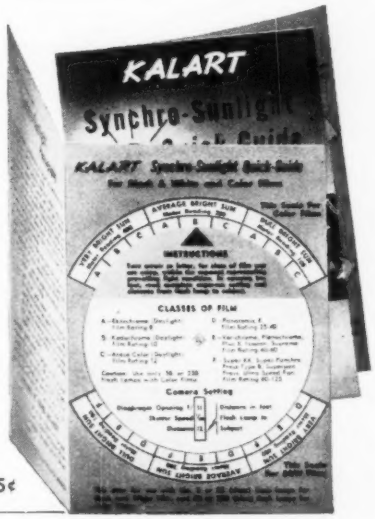
SUNLIGHT ALONE

At left is a typical "face the sun" snapshot—with the usual squinting, unnatural expression. At right is the same girl, same day, taken by Synchro-Sunlight. What a difference! A natural, smiling expression and beautiful back lighting. The idea of Synchro-Sunlight photography is simple—the results spectacular. You place the subject with sun at *back or to one side*—then illuminate the face with Kalart synchronized flash.

SYNCHRO-SUNLIGHT

New Synchro-Sunlight Guide *FREE* — with coupon below

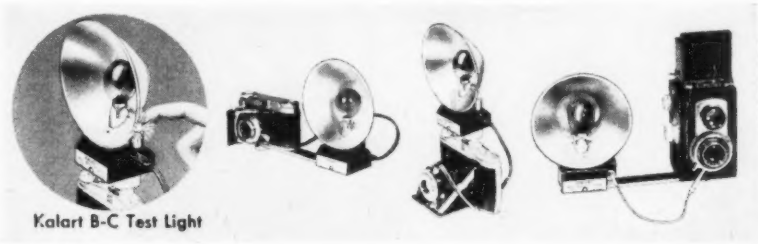
Taking Synchro-Sunlight pictures is fun and easy—*WHEN* you know how to balance daylight with flash. The new Kalart Synchro-Sunlight Guide tells how to do this. Covers all popular black and white films—COLOR FILMS—and leading types of flashbulbs. Just turn the dial and there's the answer—simple, clear, easy-to-follow. You'll want to use Synchro-Sunlight to balance your lighting when part of your subject is in shadow and part in bright sunshine—to take snapshots on porches or other deep shade—to get brilliant, full-lighted pictures early in the morning or late in the afternoon. Hurry and send for your Guide today.



Regular Price, 25¢

Get a Kalart B-C...and Be Certain

A Kalart *B-C* means you can *Be Certain*. No other flash equipment is so simple to use—so dependable—and gives you so many safeguards against flash troubles. You can *Be Certain* because the battery in a Kalart *B-C* is good for two years—because it uses a new superpower method of firing flashbulbs that gets top efficiency out of every bulb. You can *Be Certain* with a Kalart *B-C* because its exclusive built-in test light shows—*before you shoot*—if flashbulb and firing system are OK. There's a Kalart B-C model for almost every camera—old or new. Easy to attach. Price, for cameras with built-in sync, $14.30 complete.



Kalart B-C Test Light

MAIL COUPON TODAY!

The Kalart Company Inc. Dept. A-8
Plainville, Conn.

Please send *free* Kalart Synchro-Sunlight Guide—regular price 25c. Note—only one Guide per coupon. This offer expires Sept. 30, 1952.

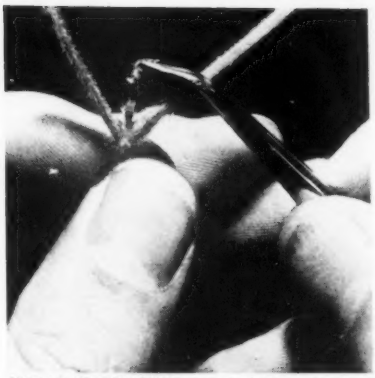
Print Name and Address

Name of Photo Dealer

KALART

ACTION STOPPING . . . is something you just can't do with a slow shutter. The fast shutter on your Graphic can capture fine pictures like this!

PORTRAITS . . . are no problem with your Graphic. Removable lens board lets you change quickly to special lenses . . . portrait, wide-angle, telephoto!



ULTRA CLOSE-UPS . . . need the extra lens movement permitted by your versatile Graphic's double-extension bellows. 1:1 copies are a cinch!

GRAFLEX *prize-winning photos by (left to right) David Peskin; Edith Worth; Ralph Mills Jr., Robert Hale; Robert Mackay; Robert Dana Teague.*

FAMOUS Graphic

PACEMAKER SPEED GRAPHIC—America's favorite press and all-purpose camera, with all the refinements you require to get prize-winning results in every field . . . news, sports, pictorial, scientific, industrial, portrait . . . or any other challenge you care to mention. Features include focal plane shutter with governed speeds to 1/1000th; ground glass focus; built-in flash synchronization; selector switch for front or rear shutter; coupled range finder (optional at extra cost); rising, shifting, tilting front; drop bed; and the famous Graflok Back (see next page). Sizes: 2¼x3¼; 3¼x4¼, and 4x5. Priced from $215.80.

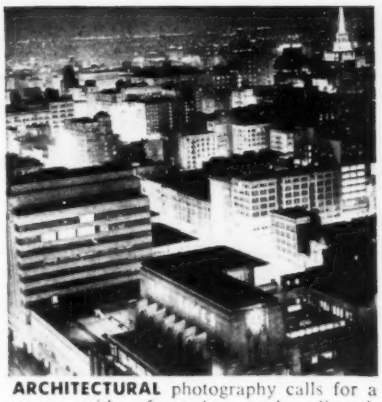
PACEMAKER CROWN GRAPHIC—A wonderful performer for those who do not require the high speed of the focal plane shutter. Identical in every other way to the Speed Graphic—but lower in price. Same three sizes. Priced from $174.15.

CENTURY GRAPHIC—(2¼x3¼) Lowest priced of the famous Graphics—but with many of their prize-winning features—including ground glass focus; Graflok Back; built-in flash; coated, color-corrected lens and fast shutter. NOW ONLY $108.00.

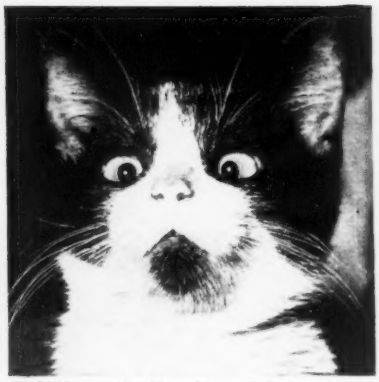
Many Graflex dealers offer Graphics on time payments . . . as little as $1.00 a week (and up) buys the camera of your dreams.

GRAFLEX®

Prize-Winning Cameras



ARCHITECTURAL photography calls for a camera with a front that can be adjusted, to prevent distortion. Your Graphic's front tilts, rises or shifts!

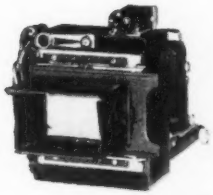


FLASH . . . doubles the usefulness of your camera. Lets you shoot indoors, at night and in bad weather. All Graphics have built-in flash synchronization!

ULTRA SHARP PICTURES . . . need a first-rate lens. The fine detail in this shot is a tribute to the famous Graphics and their wonderful coated lenses.

Versatility!

. . . features the wonderful GRAFLOK BACK which allows the widest choice of film and attachments offered by any camera!



GRAFLOK BACK. Now standard equipment on all Graphics. Can also be bought separately and fitted to earlier models. **$13.95 up.**

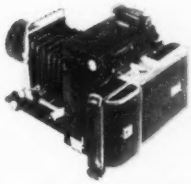
TAKES ROLL FILM

This ingenious film holder converts your Graphic quickly to 120 Roll Film. Compact, lightweight, with automatic film control and counter. Dark slide permits removal from camera at any time!

NOW ONLY $18.95 up.

TAKES SHEET FILM

Revolutionary New Riteway Holder is far stronger than wood, less vulnerable than metal and *cannot* warp! For 4x5 Graphics . . . it's easier to use . . . guarantees perfect over-all picture sharpness. At **$4.05,** it's an unmatched value!



TAKES PICTURES IN A MINUTE

The Polaroid Graphic Back brings new versatility to your 4x5 Graphic, with its miracle picture-in-a-minute feature! Ideal for checking composition . . . and for any occasion where an immediate print is needed. **$77.50.**

TAKES SEQUENCE SHOTS

The unique Grafmatic (from $14.85) holds six sheets of monochrome or color film or both! Cycles rapidly, permits quick changing and mixing of emulsions. See the famous Graflex Film Pack Adapters too! (from **$6.85**).

MAKES ENLARGEMENTS

Graflarger with Aristo Cold Light attaches to any Graphic or Graflex to make a home or portable enlarger. Doubles as retouching stand or transparency viewer. Underwriters' Laboratories approved.

NOW ONLY $35.00.

FREE! 48 page booklet . . . tells you how to buy a modern camera!

Have you read GRAPHIC-GRAFLEX PHOTOGRAPHY?

. . . the comprehensive book on prize-winning photography. Chapters by many famous authorities are illustrated copiously with photographs and diagrams. Edited by Morgan and Lester. ONLY $4.50!

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Rochester 8, New York

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County or Zone _____ *State* _____

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BRAND NEW! EVERY PAIR PRECISION-TESTED FOR PERFORMANCE!

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IMPORTED PRISM BINOCULARS

Coated Optics! Superb Color-Corrected Lenses! Plus Many Other Luxury Features!

Your chance to get a sensational bargain in imported, highest quality instruments! We bought only the best, priced them within the reach of everyone! Internal optics low reflection coated for increased brilliance and clarity. Ultra-precise achromatic lenses. Sealed against moisture and dust. Designed for ease in use, optical clarity, matchless vision—amazing quality for the money! **With each pair, genuine leather carrying case and straps at no extra cost.**

Never Before Such Values!

For Your Protection and Complete Satisfaction

- Written guarantee and full refund if not satisfied.
- Every pair scientifically checked by our own experts for collimation, performance. We are Binocular Manufacturers and have the equipment and know-how to do the job.
- Examine and test a pair yourself—30-Day Trial Offer.

WIDE CHOICE— EVERY PAIR A BARGAIN

TRY THEM AND SEE—30-DAY TRIAL OFFER!

Stock No.	Model	Postpaid Price*
1505-P	6x15 (I.F.) coated	$17.95
1508-P	7x18 (I.F.) coated	22.95
1506-P	6x30 (I.F.) coated	39.50
1512-P	7x35 (I.F.) coated	45.50
1516-P	8x40 (I.F.) coated	54.50
1518-P	9x35 (I.F.) coated	58.50
1523-P	7x50 (I.F.) not coated	36.00
1524-P	7x50 (I.F.) coated	38.50
1525-P	7x50 (C.F.) coated	46.75
1519-P	10x50 (I.F.) coated	68.50
1520-P	12x50 (I.F.) coated	69.50
1521-P	16x50 (I.F.) coated	72.00

I.F.—Individual Focus. For Central Focus, add $4 addtl. to above prices. (Not avail. in 12x50, 16x50.) *All prices subject 20% Fed. Excise Tax.

6x30 PRISM MONOCULAR, American-Made! A Nifty Bargain! Carry this little telescope right in your pocket. It's 5" long, weighs only 6¾ ounces. Gives amazingly clear, bright, long range view. Actually this instrument is ⅓ of American-made 6x30 Binocular. Worth anywhere from $37.50 to $60. It's American-made and this means precision and quality. Furnished with handy neck strap. Optics are low reflection hard coated.
Stock No. 980-P ..... **$15.00 Postpaid**

Now You Can Have

BRIGHTER SCREEN IMAGES

In Rear View Projectors with

NEW FRESNEL LENSES

PROJECTION SCREENS:—Frosted, flat, plastic screens with Fresnel pattern on side facing projector. These are available to you at ⅓rd usual price. Originally intended for projection type television sets. They are seconds with very minor defects that will not interfere with use. 30" focal length, although can be used any distance from projector.

Stock No.	Size	Postpaid Price
80,001-P	9 x12	$4.50
80,002-P	11 x15	5.00
80,003-P	12 x16	5.50
80,004-P	13 x17	6.00
80,005-P	14½x18	8.50

MAGNIFIERS AND CONDENSERS

These are clear, flat, plastic Fresnel Lenses with focal length of 19". Seconds with various defects but useful for many purposes, and priced at only 1/7th the cost of a perfect lens. A 12" glass condenser lens would cost $40. A 16" glass condenser lens would cost over $100. Here are our bargain offerings:

Stock No.	Size	Postpaid Price
80,007-P	9x12	$2.50
80,008-P	12x16½	3.50

BARGAINS! IMPORTED MICROSCOPES!

200 Power

Equals $50 to $75 Instrument!

ONLY $12.50 pstpd.

Yes, performance equals that of vastly more expensive instrument. Amazing optical qualities, fine focusing, superb definition and clarity. Focular, Objective lens. Achromatic type adjustment, revolving disc-light adjustable mirror. Case incl. 10-day refund priv. if not fully satisfied. Greatest bargain on the market.

Stock #70,000-P ..... **$12.50 Postpaid**

Useful 80-Power BABY MICROSCOPE

Only 5" High! Just $4.00 Pstpd. A little gem, gives astoundingly sharp definition! Good optical qualities, hinged base for inclined easy viewing, easy-to-use pinion focusing. Circ. stage, revolving disc-light mirror. 10-day refund priv. if not satisfied. An amazing buy!

Stock #50,000-P
$4.00 postpaid.

Amazing Instrument! Astounding Value!

POCKET MICROSCOPE

ADJUSTABLE!
20, 40, 60 POWER!

A compact, handy precision instrument of many uses. Select power you want, then focus sharply by turning special micro-focus ring. Highest quality optics. Full satisfaction guaranteed.
Stock #30005-P ..... **Only $2.95 Postpaid**

RIGHT ANGLE PRISMS

Mount one of these on the front of your camera lens to take pictures of people to your right or left without them knowing it. Also many other uses for the photographic hobbyist.

Stock No.	Size of Face	Price
3132-P	1"	$1.50 Postpaid
3102-P	1¼"	1.00 Postpaid
3135-P	1 13/16"	2.50 Postpaid
3091-P	1 27/32"	4.00 Postpaid

NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"
Contains wide variety of projects and fully covers the fascinating uses of numerous types of lenses.
Stock No. 9022-P ..... **only $1.00 Postpaid**

BIG SAVINGS! BUILD IT AT HOME

SIMPLE LENS KIT! SO MUCH for SO LITTLE!

WE FURNISH INSTRUCTIONS

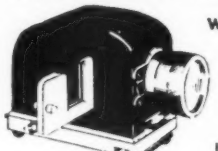
THE LENS CRAFTERS' DELIGHT! Fun for adults! Fun for children! Kits include plainly written, illustrated booklet showing how you can build lots of optical items. Use these lenses in photography for copying, **ULTRA CLOSE-UP SHOTS.** Microphotography, for "Dummy Camera," Kodachrome Viewer, Detachable Reflex View Finder for 35 mm. cameras, Stereoscopic Viewer, ground glass and enlarging focusing aids. And for dozens of other uses in experimental optics, building TELESCOPES, low power Microscopes, etc.

Stock # 2-P—10 lenses ..... **$ 1.00 Postpaid**
Stock # 5-P—45 lenses ..... **$ 5.00 Postpaid**
Stock #10-P—80 lenses ..... **$10.00 Postpaid**

PHOTOGRAPHERS! A HANDY, USEFUL BARGAIN! HAND SIGHTING LEVEL. Accurately designed and calibrated. Indispensable as a hand sighting tool that projects a level line of sight. Can be adapted for photographic work. Also invaluable for laying out drains, ditches, foundations, gardens; for contour plowing and soil erosion work; wherever grades must be established or a level line is necessary over an appreciable distance. Easily carried in pocket—simple to use! Illustrated directions with each instrument. **Stock No. 105-P $2.50 Postpaid**

SAVE MONEY! HAVE FUN!

BUILD YOUR OWN SLIDE PROJECTOR



WE CAN FURNISH OPTICAL PARTS

Easy-to-Follow Instruction Booklet

Thousands of our customers have built their own Projectors . . . saved a great deal of money and gotten wonderful results. Choose from these dandy bargains—consisting of all the unmounted lenses you need to make the following size projectors:

Stock No. 4029-P—35 mm. ..... **$2.85 Postpaid**
Stock No. 4038-P—2¼"x2¼" ..... **3.35 Postpaid**
Stock No. 4039-P—2½"x3½" ..... **3.35 Postpaid**
(Instr. Booklet—Stock No. 9014-P—**30c Postpaid**)

CONDENSING LENSES

Seconds, but suitable for Enlargers and Spotlights.
Stock No. 1103-P—2½" dia. ½" F.L. **$.50 Pstpd.**
Stock No. 1086-P—1 11/16" dia. 3" F.L. **.25 Pstpd.**
Stock No. 1115-P—2" dia. 3¼" F.L. **.50 Pstpd.**
Stock No. 1077-P—2¾" dia. 3" F.L. **1.00 Pstpd.**
Stock No. 1084-P—2½" dia. 4" F.L. **1.00 Pstpd.**
Stock No. 1090-P—6" dia. 14" F.L. **2.00 Pstpd.**
Stock No. 1061-P—6½" dia. 9" F.L. **2.50 Pstpd.**

ORDER BY STOCK NO. Send Check or M. O.
Satisfaction Guaranteed

IF YOU'RE INTERESTED IN OPTICAL BARGAINS
Write for FREE CATALOG P We Have Literally Millions of War Surplus Lenses and Prisms for Sale at Bargain Prices. Numerous Types of Instruments Too!

EDMUND SCIENTIFIC CORP., BARRINGTON, N. J.

Not in years have we offered such

TREMENDOUS BARGAINS *in Guaranteed* USED CAMERAS

You always get *bargains* at Willoughbys, but here are *super-bargains*. We have made tremendous reductions on this merchandise to make room for new stocks, ENABLING YOU TO BUY AT RIDICULOUSLY LOW PRICES.

We list below but a few of the hundreds of "wonderful" buys. Each camera is in excellent condition, guaranteed for 1 year and sold on a 10 day trial — money-back-if-not-satisfied basis. Order by mail NOW, as these cameras are offered subject to prior sale. We will ship your order post haste.

USED 35mm. CAMERAS

	When New	Now
KODAK 35, f4.5 lens	$ 57.50	$ 29.50
RETINA II, f2 lens	164.10	99.50
ARGUS C3, f3.5 lens, case and flash	69.50	49.50
CONTESSA, f2.8 lens	226.00	129.50
ARGUS 21, f3.5 lens	62.10	42.50
FOCA, f3.5 lens	129.50	59.50
DOLLINA, f2.9 lens	89.50	59.50
PONY 135, f4.5 lens	35.75	25.50
RETINA I, f3.5 lens	69.50	49.50
VITO I, f3.5 lens, Compur shutter	61.25	29.50
VITO I, f3.5 lens, Prontor shutter	54.50	26.50

USED 2¼ x 2¼ REFLEX CAMERAS

KORELLE REFLEX I, f3.5 lens	99.50	57.50
ARGOFLEX "E", f4.5 lens	49.50	34.50
KODAK REFLEX I, f3.5 lens	137.50	69.50
ARGOFLEX "E", f4.5 coated lens	69.50	39.50
STANDARD ROLLEIFLEX, black, f3.5 lens	149.50	97.00
IKOFLEX III, f2.8 lens	219.00	159.50
IKOFLEX I, Tessar f3.5 coated lens	116.00	75.00
CIRO-FLEX B, f3.5 lens, case	84.10	53.50
IKOFLEX I, Novar f3.5 lens	89.50	49.50

USED PRESS CAMERAS

2¼ x 3¼ SPEED GRAPHIC, f4.5 lens, Kalart rangefinder	228.00	109.50
2¼ x 3¼ BUSCH PRESSMAN, Tessar f6.3 lens, Meyer rangefinder	198.00	79.50
3¼ x 4¼ SPEED GRAPHIC, f4.5 lens, Kalart rangefinder	195.00	62.50
3¼ x 4¼ KALART PRESS, f4.7 lens, sync. shutter	287.50	119.50
4 x 5 PRESS KING, Ektar f4.7 lens, solenoid, Kalart rangefinder	185.00	89.50
4 x 5 MERIDIAN, f4.7 lens, solenoid, Kalart rangefinder	355.64	124.50
4 x 5 BUSCH PRESSMAN, Raptar f4.7 lens, Rapax Shutter, Vue-focus rangefinder	211.58	132.50

USED 16mm. MOVIE CAMERAS

CINE KODAK B, f1.9 lens	150.00	42.50
CINE KODAK M, f3.5 lens	55.00	29.50
BELL & HOWELL 70A, Cooke f3.5 lens	190.00	44.50
ZEISS KINAMO MAGAZINE, f2.7 lens, plus 50mm. f2.8 lens, case	275.00	112.50
KEYSTONE A7, f2.7 lens	84.50	41.50
VICTOR 3, Cooke f2.7 lens	170.00	67.50
SIMPLEX MAGAZINE, f3.5 lens	55.00	19.50
BELL & HOWELL AUTOLOAD MAGAZINE, f2.7 lens	169.95	67.50
BELL & HOWELL 121 MAGAZINE, f2.7 lens	135.00	39.50
BELL & HOWELL 75, f3.5 lens	99.50	44.50

USED ROLL FILM CAMERAS

	When New	Now
2¼ x 3¼ BESSA, Voigtar, f4.5 lens, Compur Shutter	$ 49.50	$ 17.50
2¼ x 3¼ ZEISS NETTAR, f3.5 lens	76.00	32.50
2¼ x 3¼ ZEISS IKONTA C, f3.5 lens	86.00	42.50
2¼ x 3¼ BOWEX-X, f4.5 lens	49.50	31.50
2¼ x 3¼ BESSA, Voigtar, f3.5 lens, Compur shutter	57.50	24.50
2¼ x 3¼ ZEISS IKONTA C, Novar f4.5 lens	70.00	37.50
2¼ x 3¼ KODAK VIGILANT, f4.5 lens	48.50	23.50
2¼ x 3¼ KODAK SR., f4.5 lens, Compur shutter	49.50	19.50
2¼ x 3¼ ZEISS NETTAR, f4.5 lens	49.50	29.50
2¼ x 3¼ BESSA, Skopar f3.5 lens, Compur Rap. Shutter	80.50	47.50
2¼ x 3¼ MEDALIST I, f3.5 lens	155.00	89.50
2¼ x 3¼ MEDALIST II, f3.5 lens	312.00	149.50
2¼ x 3¼ MONITOR, f4.5 lens, Supermatic shutter	86.58	32.50
2¼ x 3¼ KODAK TOURIST, f6.3 lens	46.25	22.50
2¼ x 2¼ ANSCO SPEEDEX, f4.5 lens	49.50	22.50
2¼ x 2¼ AGFA ISOLETTE, f4.5 lens	49.50	24.50
1⅝ x 2¼ KODAK DUO 620, f3.5 lens	59.50	32.50
1 x 1½ BANTAM, f4.5 lens	34.50	19.50

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tools and techniques

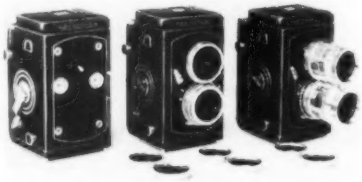
by Norman C. Lipton

A round-up of recent developments and significant trends

White-Light Processing! The recent development of a high-speed direct positive material that becomes desensitized as soon as it is exposed and can therefore be processed in bright room light was reported last May 13 as a postscript to the 3rd F. W. Brehm Memorial Lecture, *Photosensitive Systems*, given by Lloyd E. Varden, the well known photographic bibliographer and technical historian. A function of the Rochester Institute of Technology, the event took place at Eastman House. The new material, developed by H. A. Wark, research director of the photographic division of Remington Rand, is essentially a derivation of a slow direct-positive emulsion with low response to white light which has been available from Remington Rand for document reproduction for about a year. According to Mr. Varden's description of the high-speed material, it can produce a normal looking black-and-white image with straight processing and normal handling in an ordinary M-Q developer followed by stop bath, fixation, washing, and drying. Several photographs exposed directly in an amateur camera by Dr. Wark and his associate were shown by the lecturer. Both inherently steep and soft-contrast emulsions can be based upon the new principle, and these emulsions can be dye-sensitized for orthochromatic and panchromatic response. One variation of the emulsion was reported to produce a direct positive image when exposed by blue light and a positive-to-negative or negative-to-positive image with green light exposure. Patent applications on the process have been filed by Dr. Wark, with all rights assigned to Remington Rand.

Interchangeable Twin-lens Reflex. The first twin-lens reflex camera in the popular $2^1/_4$-inch square format to feature interchangeable lenses made its American debut this past June 9th at a reception in New York given by the commercial attaché of the French Embassy. Named the Rex Reflex, the camera is the product of Photorex of St. Etienne, France. Biber Foto Corporation, New York, is the exclusive U.S.A. distributor.

The unique lens interchangeability feature is achieved by mounting pairs of taking and viewing lenses on removable panels that are secured to the front of the camera by a pair of lever-actuated bayonet locks. Taking and viewing lenses are coupled by inter-meshed gear teeth on their respective barrels so that rotation of either barrel focuses the lens system. Priced at $298.50, the Rex Reflex comes with two complete optical systems —a 75-mm "semi-wide angle" group and a 150-mm telephoto group. A wide-angle lens group will be available at a later date. The first lens panel include a 75-mm, *f*/3.5 taking lens and a 70-mm, *f*/2.9 viewing lens; the second has a 150-mm, *f*/5.5 taking lens and a 100-mm, *f*/3.5 viewing lens—all lenses being of either Berthiot or Angenieux manufacture. The respective taking lenses are mounted in Prontor-S synchro-shutters (0-ms delay) with speeds to 1/300 second.



Rex Reflex shown with lens board off and with 75 and 150-mm lens groups in place filters, proxars in foreground.

The film-advancing mechanism of the Rex Reflex camera is semi-automatic. After the first exposure has been positioned through a viewing window, the film is advanced for each succeeding exposure by taking a full turn on a cranking lever. The shutter must be cocked before each exposure, but the film can't be advanced until the cocked shutter has been released. A magnifying lens as well as an optical direct vision sports finder are incorporated in the camera hood. The groundglass screen is etch-ruled to indicate parallax compensation when either of two Proxar lenses which are supplied as part of the 150-mm telephoto lens group are used—to reduce the minimum focusing distance from 9 feet to $4^1/_2$ and 3 feet respectively. (A lens shade, medium yellow filter, light green filter, and an eveready-type case are also included in the basic camera outfit.) A limited supply is now available at key retail outlets around the country.

B-C flash cartridges which were first introduced a couple of years ago by Shureflash of Newport, Kentucky, are an inevitable by-product of the popular battery-capacitor system for firing expendable flash lamps. They offer photographers a handy method for investing flash units that are normally powered by flashlight-type batteries with the various advantages of B-C operation—long battery life; consistent synchronization in freezing temperatures or when batteries approach the end of their useful life; dependable extension flash synchronization at high shutter speeds with from 2 to 6 flashbulbs, etc.

Some B-C cartridges take the place of a pair of size-C flashlight battery cells; others, a pair of size-D cells, and others still, a set of three size-D cells. These cartridges consist of an electrolytic capacitor, a resistor, and a $22^1/_2$-volt miniature "B" battery in a housing whose dimensions approximate those of the flashlight battery to be replaced. Both the capacitor and resistor are sealed into the housing, but the battery is removable so

THIS PHOTO OF A FLY in flight is rare. It is incredibly difficult to get because the fly moves with terrific speed. Its wings beat 180 times a second. To add to the complications, the camera lens must be no more than a few inches from the fly. It is significant that the team of Leidmann and Warlies selected an Exakta VX (with extension tubes and electronic flash) to get this close-up. The 35-mm. single-lens, reflex design of the VX, which gives the photographer the exact picture he sees in the viewfinder ground glass, is one reason for their choice. The great versatility of the VX—it is the most versatile camera in the world—is another. No matter what your subject is or where it is, as close as the tip of a nose or as far away as the moon, the VX can photograph it successfully. We invite you to inspect it at your dealer. It is available with the newly designed 50-mm., f/2.8 Zeiss T-coated Tessar with pre-set diaphragm control at $269.50 and with the 58-mm., f/2 Zeiss T-coated Biotar with pre-set diaphragm control at $343 (tax included).

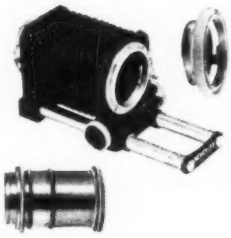
A FLY

ACCESSORIES FOR CLOSE-UPS WITH THE 35-MM. EXAKTA

CLOSE-UPS, like the fly, can be photographed easily with the Exakta VX by inserting an extension tube or bellows between the camera and lens to bring the lens closer to the subject. The amount of extension required depends upon the size of the subject and how much it is to be magnified on film. Serious close-up photographers usually equip themselves with several extensions of different length. The Novoflex Bellows Extension, the Ihagee set of extension tubes and the Ihagee 2-in-1 Adapter are an unbeatable combination.

The Novoflex is a precision-made, small bellows extension which can be conveniently extended or retracted with the turn of a knob. It comes in two models and will take any lens with an Exakta mount. Two special lenses of 105 and 135-mm. focal length also are available. The Ihagee set of extension tubes includes three tubes of varying length plus two adapters. The Ihagee 2-in-1 Adapter is a combined unit with a 5-mm. extension.

FLYING



Novoflex (EBAL), single carriage	$44.50
Novoflex (EBIG), double carriage, swivel	$75.00
Novoflex tripod rack (CASTEL)	$25.00
105-mm., f/4.5 Steinheil Culminar lens with click stops for EBAL or EBIG	$34.50
135-mm., f/4.5 Steinheil Culminar for EBAL or EBIG	$60.00
Ihagee extension tubes (set)	$24.00
Ihagee 2-in-1 Adapter	$10.00

Write for free booklet P8 on close-up photography with the Exakta

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that it can be replaced when exhausted (after some 20,000 flashes over a period of 1 to 2 years). In normal service, the capacitor and resistor can outlast several batteries.

To occasional users of flash equipment who don't want to be bothered by the vagaries of flashlight battery performance, the higher cost of interchangeable B-C cartridges is not much of a deterrent. The same applies for flash photographers who have had or are likely to encounter cold-weather synchronization difficulties. The B-C cartridge can offer real economy to the professional flash photographer who can approach the exhaustion limits of the miniature "B" battery before the battery's "shelf-life" has expired. However, when it comes to the advantage of using B-C cartridges for multiple flash without cumbersome booster batteries, the manufacturers of non-B-C flashing units have, with the single exception of Kodak, failed to recognize and meet the requirements of the situation. Of all the standard flashing units on the market today, only the Kodak Flasholder Model B provides the user with the series outlet required for consistent multiple flash synchronization with B-C. All the others provide either a parallel outlet or none at all. The Shureflash people were quick to recognize this shortcoming and have issued a conversion sheet to show how most of the popular standard units on the market can be rewired to provide the necessary series outlet. Actually, the only lasting solution lies with the manufacturers of flash equipment, and it should materialize in the near future.

Keystone's two silent motion-picture projectors, the 8-mm Regal and 16-mm Belmont, introduced in the spring of 1951 with a splicer nested in the base of the projector housing has been invested with additional operating refinements. A magnifying viewer has been added to the integral splicer assembly to facilitate on-the-spot editing and title insertion; and an automatic light-switch has been added which turns out the room lights when the projector light goes on, and turns the room lights on when the projector goes off.

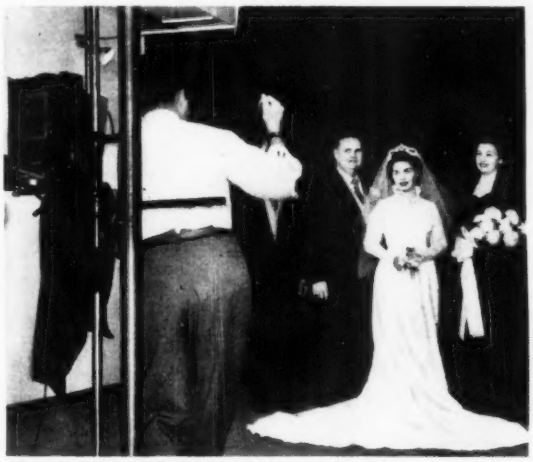
Rollei Disclosures. At a press conference in New York last spring, Horst Franke, executive member of Franke and Heidecke, Brunswick, Germany, makers of the Rollei twin-lens reflex camera line, stated that interchangeable lenses for the Rolleiflex would not be available for the next two or three years at very least; perhaps, not even then if demand if not sufficiently great and the cost factor remains prohibitive. In answer to questions as to the relative merits of the $f/3.5$ Schneider Xenar and Zeiss Tessar lenses with which Automatic Rolleiflex cameras are equipped, Mr. Franke stated that the two are identical for all practical purposes. The Xenar costs less because the plant in which it was made suffered less war damage than the Tessar-lens factory, and the overhead has been correspondingly lower. As for comparative Rolleiflex lens performance, Mr. Franke stated that the $f/2.8$

(*Continued on page* 112)

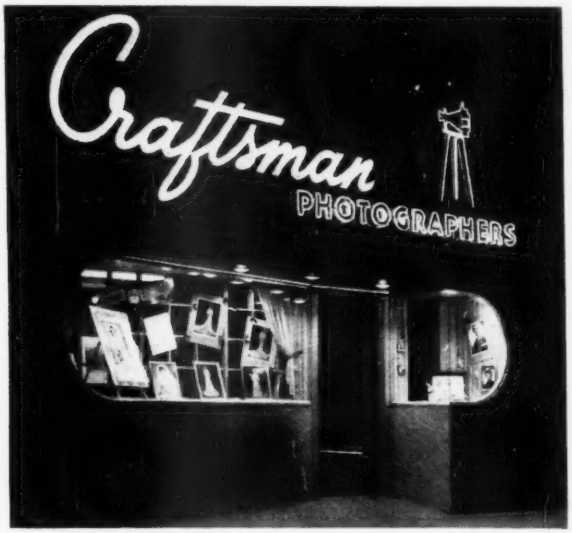
Success Story of 4 SMP Graduates...

In back are Gene Troop and Leon Rosenmann, both SMP grads, founders of Craftsmen Photographers, Guttenberg, N. J. whose air-conditioned portrait and commercial studios are among the most modern in the country. Newest staff members: Kenneth Mack, Leslie Connors, also SMP grads.

Says Leon: "We're mighty proud of our new studios. Our first class lighting, camera and lab equipment compares very favorably with the ultra-modern facilities and equipment we worked with at SMP!"



"Yes," agrees Gene, "that was one reason why I chose SMP. But their advanced teaching methods...small classes...wide range of courses...live models—these things really *sold* me on SMP!"



"I want to thank SMP for their genuine personal interest," says Ken. "That Placement Service is tops...got Les and me on this swell spot!" Adds Les: "I think *just one visit to the school* is enough to convince any serious student SMP's the first step to success!"

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3—Deduct the trade-in allowance from the Brand New or Used Price.
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Leica A f3.5 Elmar		$ 49.00	$ 30.00
Leica Standard f3.5 Elmar		54.00	40.00
Leica D f3.5 Elmar		84.00	65.00
Leica III f3.5 Elmar		99.50	75.00
Leica IIIA f3.5 ctd Elmar		124.00	95.00
Leica IIIA f2 ctd Summar		129.00	100.00
Leica III C f3.5 ctd Elmar	$259.00	159.80	125.00
Leica III C f2 ctd. Summitar	350.00	199.50	170.00
Leica III C f1.5 ctd Summarit	434.00	259.00	200.00
Leica III F f3.5 ctd Elmar	278.80		160.00
Leica III F f2 ctd Summitar	384.20		230.00
Leica III F f1.5 ctd Summarit	469.20		265.00
Leica II F f3.5 ctd Elmar	209.10		100.00
Nikon f2 ctd.	259.00	179.00	115.00
Nikon f1.4 ctd	349.00	229.00	145.00
Contax I f2.8 Tessar		69.50	45.00
Contax I f2 Sonnar		89.50	60.00
Contax II f2 Sonnar		159.00	110.00
Contax III f1.5 Sonnar		189.00	125.00
Contax III f2 Sonnar		169.00	115.00
Contax III f1.5 Sonnar		188.00	125.00
Contax IIA f2 ctd Sonnar	444.00	254.00	210.00
Contax IIA f1.5 ctd Sonnar	488.00	289.00	240.00
Contax IIIA f2 ctd Sonnar	490.00	339.00	250.00
Contax IIIA f1.5 ctd Sonnar	534.00	399.50	310.00
Contax S f2 ctd Biotar	460.00	199.50	160.00
Contax "S" f2 ctd Biotar Preset	460.00	228.00	180.00

35mm CAMERAS

	New	Used	Trade in
Univex Mercury I f3.5		$ 12.50	$ 7.00
Univex Mercury II f2.7		27.00	14.00
Univex Buccaneer f3.5 ctd		19.50	14.00
Argus A f4.5		9.95	6.00
Argus A 2 f4.5		14.00	9.00
Argus FA f4.5	$ 29.95	17.50	12.00
Argus C 3 f3.5 ctd flash & case	69.50	39.50	32.00
Argus 21, f3.5 ctd	55.10	35.00	27.00
Argus C 4, f2.8 ctd	99.50	69.50	52.00
Bolsey B f3.2 ctd	61.50	37.50	25.00
Bolsey B2 f3.2 ctd	73.50	46.00	35.00
Bolsey C f3.2 ctd	109.50	74.00	55.00
Ciro 35 rfdr f4.5 ctd Synchro	44.15	29.00	20.00
Ciro 35 rfdr f3.5 ctd Synchro	49.05	33.50	23.00
Retina I f3.5		34.50	24.00
Retina IA f3.5 ctd flash		57.00	40.00
Auto Retina f2.8 ctd Xenar flash		74.50	50.00
Retina IIB f2 ctd Xenon flash		99.50	70.00
Retina IIA ctd Xenon flash	164.10	124.50	100.00
Kodak Bantam f4.5		19.95	13.00
Kodak flash Bantam f4.5	56.00	32.00	24.00
Kodak 35 f3.5 ctd rfdr Sync	86.75	54.00	40.00
Kodak Signet	92.60	62.50	50.00
Kodak Pony 135	35.75	24.50	18.00
Kodak Pony 828	31.15	22.50	16.00
Voigtl Vitessa f2 ctd, Synch	159.50	114.00	75.00
Praktica f2 ctd Biotar	118.00	89.00	70.00
Voigtl Vito II f3.5 ctd Skopar Prontor Sync	54.50	34.50	20.00
Voigtl Vito II f3.5 ctd Skopar Compur	61.25	39.50	25.00
Contessa f2.8 ctd Tessar, Synch	214.00	139.50	100.00
Ansco Karomat f2 ctd Xenon	164.10	98.00	75.00
Clarus f2.8 ctd	116.50	54.50	37.50
Minox II		58.00	40.00
Minox III	123.00	84.00	60.00
Zeiss Tenax, f3.5 ctd	66.00	42.00	32.00
Kine Exacta I f3.5 Tessar		89.00	65.00
Kine Exacta I f2 Biotar		139.00	100.00
Kine Exacta II f3.5 Tessar		114.00	85.00
Kine Exacta II f2 ctd Biotar	189.00	159.00	120.00
Kine Exacta V f3.5 ctd Tessar	199.50		110.00
Kine Exacta V f2 ctd Biotar	313.75		165.00
Kine Exacta VX f2.8 ctd Tessar Preset	269.50		145.00
Kine Exacta VX f2 ctd Biotar Preset	343.00		185.00
Exa f2.9 ctd Meritar	89.75	64.00	45.00
Exa f3.5 ctd Tessar	119.75	82.00	65.00
B & H Foton f2.2	485.00	345.00	250.00
Iloca Stereo	125.00	77.00	40.00
Busch Verascope	269.50	189.00	140.00
Stereo Realist	159.00	109.00	92.00
Vito III f2, Rapid M-X	159.50		

REFLEX CAMERAS

	New	Used	Trade in
Argoflex E f4.5 ctd cc		$ 29.50	$ 22.00
Argoflex EF f4.5 ctd synch filter kit	$ 75.00	39.00	30.00
Ciroflex B f3.5 ctd	75.60	46.50	35.00
Ciroflex C f3.5 ctd	97.65	59.50	50.00
Ciroflex D f3.5 flash ctd	87.90	59.50	50.00
Ciroflex E f3.5 ctd flash	117.55	79.00	60.00
Ciroflex F f3.2 ctd flash	155.90	109.00	85.00
Master Reflex f3.5 ctd Primotar Synch	185.00	134.00	100.00
Rolleicord II f3.5 Triotar		59.50	40.00
Rolleicord II A f3.5 ctd Triotar		69.50	50.00
Richoflex f3.5 ctd flash		39.50	39.50
Primar reflex f3.5 ctd Tessar	285.00	190.00	120.00
Hasselblad f2.8 Ektar	548.00	392.00	300.00
Graflex 2¼x3¼ f4.5 ctd Ektar (Series B)	129.50	74.50	40.00
Graflex Super D 3¼x4¼ f4.5 Ektar Auto Diaphragm F P A	246.75	144.50	100.00
Graflex Super D 4x5 f5.6 ctd. Ektar Auto Diaphragm F P A	267.25	159.50	110.00
Rolleicord II B f3.5 ctd Xenar, cc		93.50	80.00
Auto Rolleiflex f3.5 Tessar, cc		149.00	110.00
Auto Rolleiflex II B f3.5 ctd Tessar flash, cc		189.00	140.00
Auto Rolleiflex f3.5 II B ctd Xenar flash, cc		$160.00	$120.00
Auto Rolleiflex II B f2.8 ctd Tessar flash, cc		229.00	185.00
Auto Rolleiflex III f3.5 ctd Tessar X-Mcc	$285.00	199.00	165.00
Auto Rolleiflex III f3.5 ctd Xenar X-Mcc	265.00	179.00	140.00
Ikoflex II A f3.5 ctd Tessar, flash	176.00	119.00	90.00
Kodak Reflex I f3.5 ctd flash, cc		64.00	50.00
Kodak Reflex II f3.5 ctd flash, cc	[illegible]	99.50	65.00

ROLL FILM CAMERAS

	New	Used	Trade in
Kodak Tourist II f6.3 ctd flash	$ 46.25	$ 39.50	$ 20.00
Kodak Tourist II f4.5 ctd flash	72.55	49.00	32.00
Kodak Tourist II f4.5 1/800th flash Shutter	97.40	69.50	45.00
Medalist I f3.5 ctd		89.50	65.00
Medalist II f3.5 ctd flash cc	304.75	184.00	145.00
Super Ikonta A f3.5 ctd Tessar	162.00	99.50	75.00
Super Ikonta B f2.8 ctd Tessar Sync	236.00	159.00	110.00
Super Ikonta B f2.8 Tessar		99.50	70.00
Super Ikonta BX 2.8 ctd Tessar Sync	281.00	189.50	130.00
Super Ikonta C f3.5 Tessar flash	186.00	115.00	90.00
Voigtl Bessa I f4.5 ctd Vaskar	59.50	36.50	25.00
Voigtl Bessa I f3.5 ctd Skopar flash	64.50	49.00	30.00
Voigtl rfdr Bessa II f3.5 ctd Skopar flash	124.50	79.00	60.00
Voigtl rfdr Bessa II f3.5 ctd Heliar flash	168.50	104.00	80.00
Polaroid Land Camera	89.75	64.50	50.00

PRESS CAMERAS

	New	Used	Trade in
Busch 2¼x3¼ f4.5 ctd Woll Kalart rfdr flashgun	$206.36	$108.00	$ 75.00
Busch 4x5 f4.7 ctd Woll Kalart rfdr flashgun	229.14	124.00	90.00
Anniversary Graphic 2¼x3¼ f4.5 rfdr, flash 3 cfh, fpa		117.00	95.00
Anniversary Graphic 3¼x4¼ f4.5 rfdr, flash 3 cfh, fpa		139.00	100.00
Anniversary Graphic 4x5 4.5 ctd rfdr, flash, 3 cfh, fpa		149.00	110.00
Pacemaker Crown Graphic 2¼x3¼, f4.5 ctd rfdr, flash cfh	239.85	159.00	125.00
Pacemaker Crown Graphic 3¼x4¼ f47 ctd rfdr, flash cfh	232.80	159.00	120.00
Pacemaker Crown Graphic 4x5 f4.7 ctd rfdr, flash, cfh	238.60	179.00	130.00
Pacemaker Speed Graphic equipped as above:			
2¼x3¼	279.50	184.00	140.00
3¼x4¼	284.45	199.00	140.00
4x5	292.65	204.00	150.00
Century Graphic 2¼x3¼, f4.5 ctd	108.00	69.50	55.00
Kalart 3¼x4¼, f4.7 ctd Raptar	285.00	189.00	125.00
Burke & James Press 4x5, f4.5 ctd rfdr, flash	149.95	109.00	70.00
Graphic View II 4x5 Ekalite cc	148.50	97.50	60.00
Linhof Super Technika f4.7 Xenar, rfdr	374.75	249.00	200.00

8mm CAMERAS

	New	Used	Trade-in
Revere 50, f2.8	$ 49.50		$ 24.00
Revere Ranger, f2.5	74.50	$44.50	32.00
Revere 88, f2.5	72.50	44.50	32.00
Revere c40 Mag. f2.5	99.50	59.50	45.00
Revere c44 Mag. Turret f2.?	129.50	74.50	60.00
Keystone K 36 f2.8	58.50	36.00	30.00
Keystone K 22 f2.5 ctd	73.00	39.50	25.00
Keystone Olympic f2.5	78.00	44.50	34.00
Keystone K 40 Mag f2.5 ctd	107.75	64.00	50.00
De Jur Citation, f2.5 ctd	77.50	46.50	35.00
De Jur Mag Embassy, f2.5 ctd	106.95	64.00	50.00
De Jur Mag Embassy Turret f1.9 ctd	143.95	87.50	65.00
De Jur Fadematic Turret Mag f2.5 ctd	157.50	89.00	65.00
Ampro Magazine f2.5 ctd	143.50	87.50	60.00
Ampro Magazine Turret f1.9 ctd	173.50	104.00	75.00
Kodak Brownie f2.7 ctd	43.30	29.50	22.00
Kodak Reliant f2.7 ctd	82.30	49.50	38.00
Kodak Magazine f1.9 ctd	150.95	98.00	80.00
B & H Companion f2.5 ctd	79.95	49.95	40.00
B & H Sportster, f2.5 ctd	89.95	56.00	44.00
B & H Tri lens 8 f1.9 ctd	159.95	94.00	70.00
B & H Auto 8 Mag f2.5 ctd	134.95	85.00	70.00
B & H Auto 8 Mag Turret f1.9 ctd	199.95	134.00	100.00
Bolex L 8 f2.8	97.00	52.00	42.00
Bolex H 8 Leader, f1.9 ctd Lytar	291.50	184.00	140.00
Bolex De Luxe f1.9 ctd Lytar	364.75	229.00	175.00

MINIFILM CAMERA
1190 AVENUE OF AMERICAS, N. Y.
BET. 46th and 47th St.

16mm CAMERAS

	New	Used	Trade in
Kodak Royal, Mag f1.9 ctd	$176.25	$122.00	$ 90.00
Kodak Magazine f1.9		88.00	60.00
Kodak Cine Special II f1.9 ctd	956.20	595.00	450.00
Revere Mag f2.5 ctd	157.50	94.00	75.00
Revere Mag Turret f1.9 ctd	212.50	139.00	95.00
Keystone A 7, f3.5	76.00	44.00	30.00
Keystone A 9, f2.5	89.50	55.00	35.00
Keystone A 12, f1.9	151.00	94.00	70.00
Keystone Mag, K50 f2.5	127.00	74.00	60.00
Keystone Mag Turret, K55 f1.9	176.50	112.00	85.00
Bolex H-16 Leader f1.9 ctd	299.50	189.00	145.00
Bolex H-16 De Luxe f1.9 ctd	372.75	234.00	185.00
B & H Autoload 200, f1.9	214.95	142.00	110.00
B & H Automaster Turret f1.9	274.95	139.00	110.00
B & H Automaster Turret 200, f1.9	259.95	189.00	130.00
B & H 70D Turret f1.9		134.00	90.00
B & H 70DA Turret f1.9 ctd		188.00	135.00
B & H 70 DL Turret f1.9 ctd	369.95	269.00	200.00
Pathe Super 16 Turret	395.00	289.00	210.00
Auricon Cine Voice	695.00	525.00	435.00

8mm & 16mm PROJECTORS

	New	Used	Trade in
Revere 85 DL cc	$124.50	$ 67.50	$ 50.00
Revere 90 cc	159.50	89.50	70.00
Keystone R8 500 watt	89.75	59.00	40.00
Keystone K68 750 watt	114.50	63.00	50.00
Keystone K109 750 watt cc	159.50	99.00	80.00
De Jur 750	149.50	88.00	65.00
De Jur 1000	177.50	109.00	85.00
B & H Regent	169.95	109.00	85.00
Bolex M-8 500 watt	176.50	109.50	80.00
Bolex G 8-16	353.00	245.00	185.00
Keystone A82 750 watt	119.50	79.50	60.00
Keystone K160 750 watt	139.50	89.50	70.00
Keystone 161 750 watt cc	159.50	99.00	80.00
Revere 750 W	160.00	99.00	80.00
B & H Diplomat	281.95	169.00	130.00
Revere Sound Proj	325.00	209.00	150.00

SLIDE PROJECTORS

	New	Used	Trade-in
Argus PB 100W	$ 29.95	$ 19.25	$ 13.00
Argus PB 150W	33.95	19.50	14.00
Argus PB 200W	36.95	23.95	18.00
Argus PB 200W Blower case	49.50	33.00	24.00
Golde NuManumatic 300W Blower	60.98	37.50	30.00
Golde Reflex 300W Blower case	79.68	54.50	40.00
Golde Master 500W	76.65	49.50	30.00
TDC A1 150W	34.75	23.50	15.00
TDC A2 200W	38.75	24.95	17.00
TDC A3 200W Blower Cooled	48.75	29.50	20.00
TDC RN 150W	56.50	37.50	24.00
TDC Mainliner	58.50	38.50	25.00
TDC Stereo 2-500W Lamps	175.00	115.00	80.00
SVE Skyline 200W	41.95	25.50	18.00
SVE Skyline 300W Blower	52.45	32.00	22.00
SVE Instructor 300W	89.50	59.00	40.00
Kodaslide No. 1	29.50	19.50	13.00
Kodaslide No. 2	49.50	32.00	22.00
Kodaslide Merit	24.50	16.50	10.00
Kodaslide Table Viewer 4X	47.50	28.00	20.00
LaBelle No. 500 Watt	95.00	59.00	43.00

LEICA CONTAX KINE ACCESSORIES

FOR LEICA

	New	Used	Trade-in
Leica Manual	$ 5.00		
Leitz Imarect Finder	42.00	$ 32.00	$ 22.00
Nooky Attachment	39.00	29.00	20.00
Leica Flashgun III F	24.00		12.00
Leitz Mirror Reflex Housing	150.00	119.00	75.00
28mm f6.3 W.A. Hector	108.80	79.00	55.00
35mm f3.5 ctd Elmar		61.50	40.00
35mm f3.5 Summaron	122.40	76.00	65.00
35mm f2.8 ctd Biogan		119.00	80.00
50mm f3.5 ctd Elmar	81.60	49.50	35.00
50mm f2 ctd Summitar	187.00	109.00	80.00
50mm f1.5 ctd Summarit	272.00	169.00	130.00
85mm f1.5 ctd Summarex	459.00	339.00	260.00
90mm f4 ctd Elmar		69.50	45.00
90mm f4 ctd Elmar Chrome	132.60	79.50	65.00
135mm f4.5 ctd Hektor		99.50	75.00
135mm f4.5 ctd Hektor Chrome	165.00	119.00	90.00

FOR CONTAX

	New	Used	Trade-in
Revolving Universal Finder	$ 84.00	$ 54.00	$ 35.00
28mm f8 Tessar		69.50	50.00
35mm f2.8 ctd Biogan	245.00	96.00	70.00
85mm f2 ctd Sonnar	292.00	132.50	100.00
135mm f4 ctd Sonnar	170.00	99.00	75.00

FOR KINE EXACTA

	New	Used	Trade-in
40mm f4.5 ctd Tessar W.A.	$ 99.00	$ 59.50	$ 40.00
35mm f2.5 Retrofocus W.A.	99.50	64.50	40.00
135mm f4 ctd Triotar	75.00	54.00	35.00
180mm f5.5 ctd Tele Xenar	83.50	58.00	40.00
Pentagon Prism Finder for Kine I or II	48.00	34.50	25.00
Penta Prism Finder for Kine V, VX or Exa	50.00	34.00	25.00

LEADING PHOTOGRAPHIC EXCHANGE

REG. $106.69
SAVE $26.74
New ARGUS C3 Outfit!

W/F3.5 Ctd. Lens, Flashgun, Case. Reg. $69.50; SPC. $69.50
New Telephoto Lens. Reg. $22.50; SPC. $5.50
Sunshade, 3 Filters. Reg. $10.55; SPC. $3.00
6 Rolls Film. Reg. $4.14; SPC. $1.95
Brand New. Reg. $106.69

SPECIAL **$79.95**

SAVE 42.16!
Reg. Value 91.60

Imported German ILLOCA II Camera, cpld. rfdr., f3.5 ctd. lens, in Prontor S Shutter, 1 sec. to 1/300 sec., self-timer, flashgun and 6 rolls of 35mm film. Only **$49.50**
Case for above $8.50

Don't Be Without an EXPOSURE METER!!

It's expensive to guess! Enjoy perfect negatives and save on film (no waste).

BRAND NEW . . . Latest

	Reg.	Special
Weston Master II	$27.63	$21.95
GE DW68 ASA	19.95	15.95
GE PRI	29.25	21.95
Chronos Featherweight	22.50	16.95
Weston Cadet	18.28	14.49
GE Mascot	15.75	11.95
Norwood	32.50	26.95
DeJur	24.50	19.50

Store Display Models. Guaranteed Perfect.

LATE MODEL LEICAS!

Leica IIIC w. Ctd. F2 Summitar Lens, Lenscape. SPECIAL (Like New) **$199.50** (New, $362.30)
Carrying Case, $5.00
New Low Price! New Jen Captor II Flashgun for Leica IIIC. Reg. $15.95. SPECIAL **$19.95**
Trade your Leica IIIC Camera—For the latest model Leica IIIF! Built-in flash at all speeds for all flash bulbs. We will exchange your IIIC body for a BRAND NEW LEICA IIIF body plus ..... ONLY **$94.50**
New Leitz Flashgun $24.00 New Leitz Meter $24.00

BOLEX H16 Camera!

3 lens turret, 16mm w/f1.9 lens, auto threading, forward or reverse, single frame, 8 to 64 frames.
USED **$199.50**
BOLEX H8 Camera equipped as above $184.50

STEREO REALIST OUTFIT!
Reg. $201.50
SAVE $64.00
YOUR COST **$139.50** Complete

USED

• Case, Flashgun and Stereo Viewer.

Latest Pacemaker Crown Graphic 4x5!

Graflock Back, Ektalite Field Lens, 135MM ctd F4.7 Schneider Xenar Lens in full synchro (M-X) compur shutter, Kalart Rfdr, Heiland Flashgun, Alt. Brand New. Only **$189.50** Completely installed
Pacemaker 4x5 Speed Graphic Outfit, Equipped as Above $214.95

TRADE IN YOUR OLD KINE EXAKTA FOR A NEW KINE EXAKTA VX!

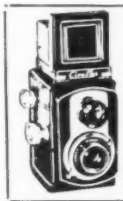
Enjoy the Improved Features:

Hinged Back • Interchangeable Hood • Synchronized for Strobe and Flash • Pre-Set Diaphragm • And Many Others.

LOOK at These PRICES!

New Kine Exakta VX, f2.8 Pre-set T ctd Tessar lens. (Plus your Kine Exakta I w/f3.5 Tessar lens) **$154.00**
New Kine Exakta VX, f2 T ctd Biotar Pre-set lens. (Plus your Kine Exakta II w/f2 Biotar lens) **$174.00**
Corresponding Allowances on Other Models

CIROFLEX D OUTFIT!



2¼x2¼ Reflex ctd. f3.5 flash synchro shutter
• flashgun
• adapter ring, shade
• 3 filters
New $121.00 **$77.50** Complete (used)

Reg. $102.40
SAVE $23.45
Complete Bolsey B2 Outfit!!

F3.2 Ctd $73.50 E. R. Case, Flashgun, Sunshade and 3 Filters.
YOUR COST **$78.95** Brand New
BOLSEY C REFLEX CAMERA, f3.2 ctd Outfit with accessories as above, reg. $121.90. SPECIAL $108.45

FREE!

100 ft. 35mm PX or XX Film PLUS 10 empty cartridges with purchase of our 35mm DAYLIGHT FILM LOADER
Loader Alone $7.95
100 ft. film (PX or XX) 3.50
10 Cartridges 1.00
reg. $11.45
MINIFILM'S PRICE **$7.95** complete, Plus 50c postage.

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120 Voigtlander Bessa II w/cpld. rfdr. f3.5 color skopar lens, flash sync., flashgun, gen. leather case ..... Only **$94.50** (used)
Latest 35mm Vito II, w/f3.5 Skopar ctd. lens, flashgun and case ..... **$44.50** (used)

THEY'RE BACK . . .
Guaranteed Fresh 35mm Ansco Color Reloads—
$1.24 each; 4 for $4.69
20 Exp. Daylight or Tungsten
Processing (as slides) ..... 75c per roll
25 feet Bulk Ansco 35mm Color .. $ 7.50
100 feet Bulk Ansco 35mm Color .. 26.95

Largest Selection in U. S. A.!
Leica Fans! Contax Fans! World-Famous NIKKOR Lenses!

	NEW	Like New
50mm Nikkor f1.4 ctd.	$198.00	$139.00
50mm Nikkor f2 ctd.	107.00	79.50
	NEW	Like New
35mm Nikkor f3.5 ctd W.A.	$ 89.50	$62.50
135mm Nikkor f3.5 ctd	145.00	99.50

Trade in your present Leica or Contax Lenses. Consult trade-in column in this ad for your allowance.

TDC "MAINLINER" SLIDE PROJECTOR
L.N. 2x2, 300W. Blower cooled YOUR COST **$37.95**
L.N. TDC Model "RP" Slide Proj. 2¼ sq. blower cooled **$49.50**

MOVIE BUY OF THE MONTH
Complete Revere Outfit!!

Reg. $200.95. L.B.N. 8mm Revere Model 88 Camera with fine f2.5 ctd lens PLUS L.B.N. 8mm Revere Model 85 Projector, 500 W. COMPLETE OUTFIT SPECIAL ONLY ..... **$99.50** used

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KODAK AUTOMATIC Retina IIA CAMERA

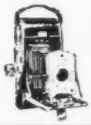
• Built-in Synchro M-X
• Compur Rapid Shutter
• Cpld. Rfdr.
• Automatic Shutter Cocking Device
• F2 Ctd. Schneider Xenon lens.

ONLY .. **$124.50** USED
Carrying case $9.00

Save Over 40%
THE MATCHLESS CONTAX S CAMERA!

Direct view focusing, flash & Strobe synch. Zeiss Biotar f2 T ctd. delayed action. Reg. $460.00.
Contax S f2 Biotar **$199.00**
With Preset Diaphragm **228.00**
Carrying Case 8.50

"The World's Most Exciting Camera"
Enjoy Picture-In-A-Minute Photography! L.N. POLAROID LAND CAMERA. Reg. $89.75.
SPECIAL $59.50 used



New Polaroid Camera Case $14.95
New Polaroid flash gun 11.95
New Polaroid Capacitor flashgun 18.95
New Polaroid GE Exposure meter 15.75
New Polaroid filter kit 6.84
Polaroid Land Film, 8 exp. 1.75

LU-2-1416

MINIFILM CAMERA CORPORATION
1190 AVENUE OF AMERICAS, N. Y. C., BET. 46th AND 47th ST.

Please rush me the following equipment ..... Price .....
Deduct trade-in allowance of my equipment ..... Price .....
Enclosed is balance due .....
Ship. Equipt. C.O.D. for balance due .....
Name .....
Address .....
City ..... Zone ..... State .....
Enclosed is TIME PAYMENT DEPOSIT & Information.

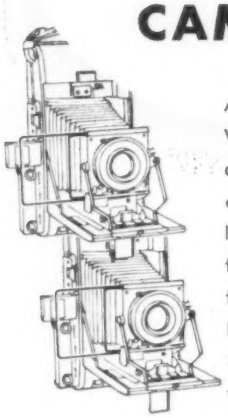
ANOTHER PHOTOGRAPHIC LEADER

POLAROID® with its World Famous "Pictures-in-a-minute" camera

SELECTS

RAPTAR LENS in RAPAX SHUTTER

for the new, deluxe PATHFINDER CAMERA



After extensive tests Polaroid Corporation selected the Wollensak Raptar lens in Rapax shutter for its new, deluxe camera, the Pathfinder. The Pathfinder, the finest "pictures-in-a-minute" camera, required the finest lens and shutter (the heart of every camera). Polaroid found, as have so many other leading camera manufacturers, that there is no finer lens and shutter than Raptar lens and Rapax shutter. For a new thrill in photography try the new Pathfinder camera by Polaroid with the Raptar lens in Rapax shutter by Wollensak.

Raptar... the MASTERPIECE of Lenses

Wollensak

OPTICAL COMPANY, ROCHESTER 21, N. Y.

PSA

News and Notes about the Photographic Society of America

HERE'S A DATE you'll be glad you kept: August 12 through 16, Hotel New Yorker, New York City. The P. S. A. national convention, of course! Registration fee is $5 ($2 for single days). Below is a rough sampling of what the five-day event will bring you. (It's for non-members too.)

A varied fare to please all tastes. In "Life Ain't a Bed of Roses" Lejaren à Hiller, popular raconteur and retired photographic illustrator, will regale you with stories of his failures instead of his well-known successes (get ready for laughs). John R. Hogan, P. H. Oelman and Arthur M. Underwood, veteran salonists, will tell you "What Makes a Picture Pictorial"; Adolf Fassbender will discuss "Pictorialism Through the Years." Ralph M. Evans of Eastman Kodak will give you something to think about and inspire you in his lecture-demonstration, "Creative Directions in Color Photography." Lloyd E. Varden will lead a color clinic.

For the technical-minded, specialists will participate in symposiums and talks on medicine and biology, engineering and science. Throughout the convention there will be many opportunities to gather, along with inspiration, plenty of practical help. So bring along a big, fat notebook.

And, by all means, bring your camera. You'll need it to compete for PHOTOGRAPHY magazine's $500 in prizes for the best journalistic picture coverage of the convention. And the Photo-journalism division has $150 ready for single shots that best tell the convention story.

As usual, the convention won't be all ear-bending. Lots of fun, too. Two field trips have been planned (lots of work for cameras on both), one a tour of New York Harbor, East River, and the famed Hudson by chartered steamer; the other a trip to fabulous Coney Island. Models too, naturally. The harbor cruise will be $2.50, the Coney Island trip, $2. Both swell buys.

Anticipating a record attendance, arrangements have been made to hold the Friday night Big Show and other events in auxiliary quarters, the nearby Manhattan Center.

By the way, don't underestimate the value and pleasure of the chance the convention will give you to meet some of the nicest people. They'll be there from everywhere to exchange notes with you and share in the exciting doings. It's practically a course in photography and an institute of human relations rolled into one—the biggest money's worth you will ever get. And stay to dinner (the annual banquet) to watch the parade of the proud new F.P.S.A.'s and A.P.S.A.'s.

So hop to it and get that reservation off pronto, if you haven't done so already. If you don't have the form, which came with the recent *PSA Journal*, write for one to PSA Pre-Convention Headquarters, 310 Riverside Drive, New York 25, N. Y.—*P. S. Ayers.*

Closeup Photography—Simplified, Inexpensive

CLOSEUP LENSES for Every Camera

Fit standard filterholders. Complete with simple-to-follow instructions.
PLUS 1 (20" to 38") for portraits, baby shots.
PLUS 2 (13" to 20") for head-and-shoulder shots, copying, child portraits, still lives, photographs of the television screen.
PLUS 3 (10" to 13") for copying old photographs, from books and magazines, for more or less extreme closeup work.
21.5mm 75c Series V $1.00
Series VI $1.25 VII $2.00
FREE WITH ORDER FOR ALL THREE LENSES: LEATHER FILTERPOUCH
Sh. Cost (1,2,3 lenses) 10c

5 PIECE EXTENSION TUBE SET $7.95

German Made
For KINE-EXAKTA

Shipping Cost 20c

Indeed the biggest bargain ever offered in Kine Exakta Extension Tubes. Consisting of three metal tubes and two adapters, this precision-made set will please the meticulous Exakta owner, yet costs less than half as much as domestic sets, less than a third as much as other imported sets!

DELUXE COPYING STAND $9.95

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" metal baseboard practical for large originals. 1½" diameter pole is 38" high.
Light Attachment, with Adjustable Gooseneck, to fit 1½" pole $4.95
Shipping Weights 11 lbs. and 4 lbs.

Parallax-Correcting Close-Up Sets

REFLEX CAMERAS

PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. A SIMILAR IMPORTED SET FOR THE ROLLEIFLEX COSTS $28.00! Lenses fit standard filterholders—specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Ciroflex, Ikoflex $1.00; for Rollei bayonet f:3.5 $1.75; for Rollei bayonet f:2.8 $2.00; for Argoflex, Uniflex (setscrew) $1.40.
Shipping Cost, ea. set 10c

BELLOWSCOPE

for Kine Exakta, Exa
$26.70

Makes possible widest range of ultra closeups, extreme telephoto work, copying, macro, medical and surgical photography. Finest leather bellows, double rack and pinion focusing for perfect alignment, light weight (7 oz.) for handheld use. Exposure factors for 50mm and 105mm lenses engraved on tracks. Any Kine Exakta, Exa lens can be used. Worth 60% more than our price!
Bellowscope, plus 90mm f:4 Sun telephoto $59.95
Bellowscope, plus 135mm f:3.8 Sun telephoto $69.95
Shipping Cost 75c

Closeups with the STEREO REALIST

are no longer impossible or complicated work, when the new STEREO-ANGLE LENSES ARE USED. Matched closeup lenses with perfectly calculated prisms assure perfection in stereo-viewing and projecting. Lenses fit standard Series V filterholders ($2.00 a pair, from us). Available in Plus 1, 2 and 3—each matched set, in snapbutton case $9.90. All three sets for $25.95
Shipping Cost, each set 15c, three sets 50c.

Sets of 3 Metal Extension Tubes $5.95
for Practica, Contax S, Leica Praktiflex—State Camera

POLARIZING FILTER Series V $2.49

21.5mm, 25mm $2.00—Ser. VI $2.98—Ser. VII $3.98
The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.
Formerly, you had to pay $6.75 for a Series VI $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!
Polarizing filters are delivered in leather-like snap-button compartment cases at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS
FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, 81D, PLUS 1 (20" to 38"), PLUS 2 (13" to 20"), PLUS 3 (10" x 13").
Shipping Cost for one to six filters 10c.

Ser. V ea. $1.00
Ser. VI ea. $1.25
Ser. VII ea. $2.00

DELUXE FINISH (made for us by one of the best known filter mfr. in this country).
Ser. V ea. $1.29
Ser. VI ea. $1.49

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser V)

2x2 ALL METAL SLIDEFILE, $2.19

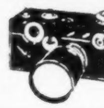
2 for $4.15
4 for $8.00

Accommodates 300 redimounts or 150 glass-slides. Slots prevent rattling. Index. Clamp lock and handle. *Ship. Wt. 3½ lbs. each.*

For Color, For Black and White

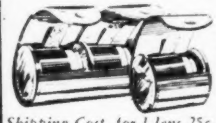
Spiratone AUX. TELEPHOTO and Wideangle Lenses

HAVE PROVEN A MUST FOR SUCCESSFUL PICTURE-TAKING WITH THE **ARGUS C3**



screw right into C-3 lens, require (no) dangerous dismantling of camera lens.

$29.95 **$16.95** each lens
Set of Telephoto and Wideangle lenses in double leather case.
Spiratone lenses are coated, color-corrected, require no change in exposure or lens-opening. Price includes telephoto mask, filterholder, finest imported deluxe leather case with fast pull-out feature, means of attachment to camera strap. *Lifetime Service Guarantee!*



Similar telephoto and wideangle lenses, at the same prices, are available for the Bolsey, Kodak 35, Contessa, Pony and most other 35mm cameras.
Shipping Cost, for 1 lens 25c, for set of lenses 50c
FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photoflood*, type A, UV-16, UV-17 and skylight for use with Spiratone lenses.
Each filter $1.25

***TAX REDUCTION SPECIAL**
FREE: Your selection of any two of the filters marked * with every Spiratone aux. lens

Clip this ad with order and receive Metal Screw-in Lenscap for Argus C3 worth $1.00 without charge!

FRESH, SAFETY, GUARANTEED 35mm BULKFILM

KODACHROME $14.98
DAYLIGHT TYPE, 27½ FT.
50 ft. $25.98; 100 ft. $49.98
Processing (w.o. mounting) included in cost.
Ship. Cost: 10c, 35c, 50c.

PLUS X $3.49
fresh safety stock 100 ft.
Ship. Cost: 50c

35mm DAYLIGHT LOADER $4.95

including five cartridges
IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM.
It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself.
LOADER, alone with 5 cartridges, $5.95
Shipping Weight 4 lbs.

FRESH, SAFETY, GUARANTEED 35mm RELOADS IN METAL CARTRIDGES

KODACHROME $2.25
DAYLIGHT TYPE, 20 EXP
Processing (w.o. mounting) included in cost.
5 for $10 postpaid

ANSCOCOLOR 20 EXP $1.50
DAYLIGHT OR TUNGSTEN TYPES
Types 235 or 234, same as factory packed spools.
8 for $10.50 postpaid

PLUS X or SUPER XX 20 EXP 40¢
36 exp. each 60c, 4 for $2.
Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8, 25c
6 for $2

Gives 3X Magnification!
8MM 1½" f:3.2 TELEPHOTO $19.95

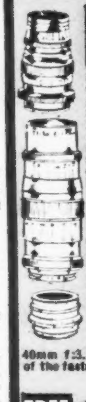
A superb, coated, color-corrected four element lens in chrome-polished brass mount, with focus settings from 3 feet to infinity. Standard 'D' mount fits virtually all Revere, Keystone, DeJur, Franklin, Perfex and Kodak Reliant cameras. Adapters for use on B&H Sportster, Companion, Trilens; Cinemaster; Bolex L-8 $1.95 additional. *Shipping Cost 15c*

Other 1½" Telephoto Lenses
All Coated, Color-Corrected, in 'D' Mounts
F:3.2 Universal Focus . . . $14.95
F:1.9 Focusing Mount . . . $29.95
F:1.5 Focusing Mount . . . $39.95

These prices entitle you to your choice of a 1" f:3.5 coated 2X 8mm telephoto prime lens, or an auxiliary coated wideangle lens, doubling your coverage (Aux. lens screws into all Elgeet, Wollensak, some B&H normal lenses).

Unusually Useful Accessories for the
KINE EXAKTA (I, II, V, VX), EXA
at unusually attractive prices

Fine, coated, color-corrected
JAPANESE LENSES
for the Kine Exakta



Ever since American photographers—from the experienced magazine and professional photographer to the humblest amateur—realized that they could obtain Japanese lenses that would equal Europe's best at much more reasonable prices, our main problem has been getting an adequate supply of these lenses. Many Kine Exakta owners had to wait for weeks and months before it was their turn to receive the lens they ordered—some were impatient, but all agree the lenses were well worth waiting for! For instance, resolution tests of the 135mm f:3.8 lens prove that that lens is superior to three out of four 'brand' 135mm lenses, is equal to the fourth (though much lower in cost!).
135mm f:3.8, chrome barrel, depth of field scale, with deluxe leather case $49.95
90mm f:4, duraluminum barrel, weighs only 5 oz., ideal handheld telephoto work, depth of field scale, leather case $39.95
40mm f:3.5 Wideangle, chrome barrel, one of the fastest, yet sharpest wideangles made... $39.95
(Leather Case $3.95 additional)
Shipping Cost, per lens, 75c

FREE with purchase of any two of above lenses at one time: Your choice of photoelectric exposure meter (wrist-type)—or 5 pc. extension tube set.

SPECIAL SCREW-IN ADAPTERS

For Angenieux Retrofocus, Ser. VII	$3.95
For Biotar, Ser. VI	1.95
For Biotar, auto-diaphragm, Ser. VII	3.95
For Xenon, Ser. VI	1.95
For Tessar, f:3.5, Ser. V	1.25
For Tessar, f:2.8, Ser. V	1.25
For Triotar, Ser. VI	1.95
For Primoplan, Ser. VI	1.95
For Meritar, Ser. V	1.25

Shades, to fit adapters: Ser. V $1.25, Ser. VI $1.50; Ser. VII $3.00 Ship. Cost 10c

OTHER EXA, EXAKTA ACCESSORIES

MODERN EXAKTA GUIDE	$1.95
NECKSTRAP with locking swivels	1.25
FOCUSING HOOD	1.25
FOCUSLIX, produces split-image type range finder effect, easily installed on ground glass	1.95
Screw-in LENSCAP for Biotar $1.50; for Tessar f:3.5 (50c extra for preset diaphragm lenses)	1.25

FREE *Spring 1952 issue of Kine Exakta News* **FREE**
Not only gives latest (and lowest) prices on Kine Exakta accessories, but furnishes such valuable information as a diagram on angles of various lenses, a table of relative magnification, exposure factors and field coverage for Extension Tubes—write for your free copy today.

Imported
16MM Telephoto-Wideangle Set $59.85

Two superb coated 'C' mount lenses for the value of one! Chrome-polished brass barrels, focusing mounts, clickstops, excellent color-correction, 3" f:4 telephoto and 15mm f:2.8 wideangle will ideally complete your 16mm equipment at a moderate cost and without sacrifice in quality.
Telephoto lens alone $29.95
Wideangle lens alone $32.95
Shipping Cost, per lens, 35c

Lowest Prices Ever! Portable, Crystal-Beaded
30x40 TRIPOD SCREEN $6.89

To help our supplier keep his factory going full blast during the "off-screen-season" summer months, we decided on a drastic reduction on most models for a few months. Prices are so low, however, that we can virtually guarantee they won't last—they can't. Same quality as before: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive allignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	6.89	10 lbs.
40"x40"	8.19	11 lbs.
37"x50"	9.64	14 lbs.
50"x50"	11.89	15 lbs.
52"x70"	20.95•	

Unique new packaging design permits use of container as handy, protective storage and carrying case.

Free with any tripod screen (please specify):
10 interesting 2x2 color slides or 8mm 100 foot or 16mm 50 foot Carmel-Hollywood Film.
•This screen is shipped by us Express (freight costs collect) within U.S.—other screens can be shipped Parcel Post or Express.

20X-40X-60X POCKET MICROSCOPE $2.95 postpaid

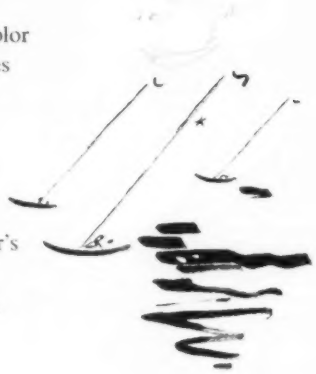
Select power you want, then turn knurled knob until you obtain pinpoint focus. Sells elsewhere for up to 70% more.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. *Items marked FREE must be requested at time of purchase!*

SPIRATONE
49 WEST 27th ST., NEW YORK 1, N. Y.
32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

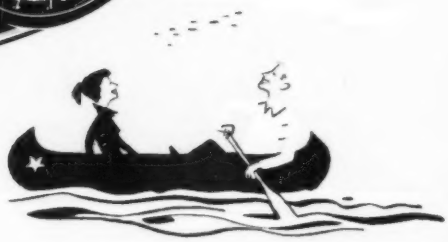
Vacation Special!

Got your car ready, your rod and reel, your golf clubs and camera . . . now how about an exposure meter? This is an important item, for you'll want all your color shots *color-true* . . . your black-and-whites brilliant and life-like . . . your movies all correctly exposed. They will be, if you use the WESTON Master II . . . the meter that can help make this a very *special* vacation by giving you especially fine pictures every shot! Get one at your dealer's today. WESTON Electrical Instrument Corporation, 617 Frelinghuysen Avenue, Newark 5, N. J.



WESTON ***exposure meters***

THE METERS MOST PHOTOGRAPHERS USE



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NEVER UNDERSOLD!
A $50,000 Bond*

CONTAX-IIA

- Sonnar F:2 ctd. lens
- Coupled Rangefinder
- Built-in Flash
- 1 to 1 1250, Selftimer

$214.00

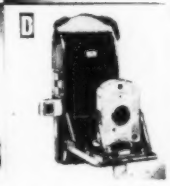
REG. $444.00—USED

Leica A, Elmar F:3.5	.....	$ 38.00
Leica IC, Chrome	$ 68.00	43.50
Leica D, Elmar F:3.5	.....	78.00
Leica G, Summar F:2	.....	129.00
Leica IIIC, Elmar F:3.5	259.00	142.50
Leica IIIC, Summitar F:2	350.00	194.00
Leica IIIF, Summitar F:2, Syn.	384.20	.....
50mm Elmar F:3.5	84.00	36.00
50mm Summitar F:2	187.00	98.00
50mm Summarit F:1.5	272.00	161.50
50mm Nikkor F:1.4	198.00	136.00
35mm Elmar F:3.5 W.A.	.....	45.00
35mm Summaron F:3.5 W.A.	122.40	68.00
85mm Summarex F:1.5	459.00	294.00
90mm Elmar F:4, Black	.....	54.00
90mm Elmar F:4, Chrome	132.60	73.50
135mm Hektor F:4.5	175.00	88.00
200mm Telyt w/ Reflex Housg.	336.00	248.00
Leitz Imarect Finder	42.00	29.50
Universal Finder F. Leica	28.75	.....
Contax "S" Biotar F:2	472.00	198.00
Contax II Sonnar F:2	.....	134.00
Contax IIa Sonnar F:2	444.00	228.00
Contax III Sonnar F:1.5	.....	188.00
Contax IIIA Sonnar F:1.5	334.00	258.00
Biogon W.A. for IIA & IIIA	345.00	164.00
Zeiss E.R. case for all Contax	16.50	8.75
28mm Tessar F:8 W.A.	.....	64.00
35mm Biogon F:2.8, W.A.	229.00	89.00
85mm Sonnar F:2	292.00	98.00
135mm Sonnar F:4	170.00	89.00
Kine Exakta VX Biotar F:2	343.00	244.00
135mm Xenar F:4.5 ctd.	47.00	.....
Ansco Karomat 36 F:2	$164.10	198.00
Argus C-III, F:3.5, Flash, Case	69.50	39.50
Sandmar Argus True Telephoto	69.50	46.50
Argus C4 F:2.8 ctd. Case	107.00	64.50
Bolsey "B", F:3.2, Ctd. RF	61.50	36.00
Bolsey "B-2", F:3.2 Ctd. RF	73.00	46.00
Bolsey "C" Reflex, RF	109.50	66.00
Contessa 35 Tess 2.8 RF Synch.	214.00	124.00
Iloca II F:3.5 RFDR. Synch.	49.50	.....
Kodak 35 Rfdr. F:3.5	86.75	48.00
Kodak Ektra F:1.9	.....	189.50
Kodak Signet F:3.5 Rfdr.	69.50	.....
Mercury II, F:2.7	41.50	22.50
Retina II Xenon F:2	.....	79.00
Retina II A, Automatic, F:2	164.10	114.00
Stereo Realist	159.00	108.00
Voigtlander Vito II F:3.5	54.50	34.00
	NEW	USED

Outfit	134.00	.....
Super D Graflex, Diaphr. Ektar F:4.5	246.75	138.00
4x5 Super D Graflex, F:5.6	267.25	157.00

REFLEX & ROLLFILM

Ciroflex, F:3.5 Alphax	$ 75.60	$ 44.00
Ciroflex, F:3.5 Rapax	97.65	58.00
Ciroflex Rapax Synchro	117.55	79.00
3¼x4¼ Super D Graflex	246.75	138.00
Hasselblad Ektar F:2.8	535.00	386.00
Ikoflex IA, F:3.5 XM Synch.	113.00	.....
Master Reflex, Primotar 3.5	189.50	133.00
Auto Rolleiflex, Xenar 3.5	.....	138.00
Auto-Rolleiflex, Tess. 3.5	.....	144.00
'XM' Auto Rollei, Tessar 3.5	288.00	189.00
'XM' Auto-Rollei, Xenar 3.5	265.00	168.00
Medalist II Ektar F:3.5	297.50	167.00
Minox 'Spy' Camera F:3.5	71.50	38.00
Super Ikonta A Tess. 3.5	162.00	73.00
Super Ikonta B Tess. 2.8	236.00	98.00
Voigt, Bessa II, R. F. Skopar 3.5	124.00	68.00
	NEW	USED



(A) ROLLEICORD III
Xenar F:3.5 ctd. synch. Latest.
LIKE NEW..... $96.00

(B) WESTON MASTER II
Exp. meter. Latest.
LIKE NEW..... $16.25

(C) REVERE 88 F:2.5 ctd. 8MM. Movie Camera.
LIKE NEW..... $34.50

(D) POLAROID CAMERA
Picture in 1 Minute.
LIKE NEW..... $57.50

	NEW	USED
PROJECTORS—8 & 16mm		
B&H Regent 500 W.	$169.50	$108.00
DeJur 750 W.	149.50	87.50
Keystone K68, 750 W.	114.50	62.00
Revere Mod. 85, 500 W.	124.50	66.00
Revere DeLuxe Mod. 90, Case.	159.50	89.50
Keystone A82, 750 W.	119.50	73.50
B&H Filmosound 185C	449.95	289.00
B & H Magnetic Sound 202	699.95	.....
Revere Sound	325.00	189.00
CAMERAS—8mm & 16mm		
Kodak Mag 90, F:1.9	$109.00	.....
B&H Companion, F:2.5	79.95	$48.00
Bolex L-8, F:2.8	97.00	51.50
Bolex H-8, Leader F:1.9	291.50	168.00
B&H Auto 8, F:2.5, Latest	134.95	84.00
DeJur Citation F:2.5	77.50	38.00
De Jur Mag. 8 F:2.5	106.95	63.00
Revere 50, Latest, F:2.8	49.50	33.00
Revere 861 Mag. F:2.5	112.50	68.00
16mm B&H Filmo 70DA F:1.9	.....	188.00
B&H 200 Mag., F:1.9	214.95	138.00
B & H Auto-Load F:1.9 ctd.	118.00	.....
B & H Auto-Master F:1.9 ctd.	158.00	.....
Bolex H-16, Leader F:1.9	299.50	178.00
Cine Special F:1.9	.....	375.00
Kodak Mag. F:1.9 Ctd. Foc. Mt.	.....	85.00
EXPOSURE METERS & SLIDE PROJECTORS		
General Electric DW68	$21.80	$12.50
General Electric PR-1	29.25	16.75
Norwood Director	32.95	19.95
Chronos, Latest Lightweight	21.50	12.95
SVE 'Skyline' 300 W. Blower	52.45	31.00
Golde Numatic 300 W. Blower	58.50	34.00
Golde Reflex 2¼x2¼ 300 W.	86.50	52.00
La Belle 500 W. Automatic	95.35	54.00

OLDEN, 1265 BROADWAY, NEW YORK CITY

BRAND NEW

ROBOT II SYNCHRO

$108.00

With Xenon F:1.9 ctd Lens

7.5 cm Tele-Xenar F:3.8 Coated	$46.00
7.5cm Finder	4.75
Total	$138.75

COMPLETE OUTFIT, SPECIAL $143.00

DETACH — MAIL TODAY

OLDEN CAMERA & LENS CO.

1265 BROADWAY at 32nd STREET . . . . NEW YORK 1, N.Y.

O·M·A APPROVED

*$50,000.00 has been deposited to guarantee your Money Back within 10 days if not entirely satisfied. Expiring Sept. 5, 1952

I am interested in _____

I wish to trade the following _____ **PLEASE MAIL FREE QUOTATION**

NAME _____ **ADDRESS** _____ **CITY** _____ **STATE** _____

candid shots by the Editors

Lady on the Move

For more than a year we've been planning a story on the incredible Margaret Bourke-White, and half a dozen times, with the article almost in print, we've had word of her latest exploit—hopping across America in a helicopter, soaring over the Arctic with the Strategic Air Command, accepting an honorary degree at one university or another. Finally we decided this could go on no longer; we'd have to catch up with Bourke-White somewhere, even at the risk of being out of date when we appeared on newsstands. So we've gone ahead with the story; it begins on page 34. You'll note that we've made room there for one late dispatch on her Tokyo experience. By the time you read it she will be covering the Korean War—or maybe (for all we know) she will have finished with Korea and moved on to Thailand or Timbuctoo. Latest count of the number of countries she's visited with her cameras: thirty-six.

PSA Comes to New York

Among the 13 million tourists expected to visit New York City this year will be about 2,000 members of the Photographic Society of America who will rendezvous at the Hotel New Yorker on August 12 for the Society's national convention, a week-long round of section meetings, distinguished speakers, and photographic activity. There will be time out from the heavier business for field trips, banquets, general sociability, and that favorite activity of all camera enthusiasts—shop talk. As a token of welcome and to help out-of-town members make the best photographic use of their stay in the Big Town, we are passing out reprints of *New York—A Photographer's Guide to Good Shooting*, which appeared in our July issue. A copy of this same Guide will be part of the August issue of the *PSA Journal*. To give further stimulus to camera-toting members, we will present the PHOTOGRAPHY Magazine Awards for the best photo-journalistic coverage of the convention.

Brave New Venture

"*Aperture* has been originated to communicate with serious photographers and creative people everywhere, whether professional, amateur, or student." So begins the foreword to the first issue of a new quarterly magazine published on the West Coast by nine photographers, Minor White, Dorothea Lange, Nancy Newhall, Ansel Adams, Beaumont Newhall, Barbara Morgan, Ernest Louie, Melton Ferris, and Dody Warren. The introductory issue contains seven photographs and two monographs: *Exploratory Camera: A Rationale for the Miniature Camera*, by Minor White, and *The Caption: The Mutual Relation of Words and Pictures*, by Nancy Newhall. Both these essays have much to say to the serious amateur or professional, and it is to be hoped that *Aperture* will find an audience large enough and faithful enough to insure its survival. A year's subscription is $4.50; single copies are $1.25. It can be ordered from *Aperture*, 135 Jackson St., San Francisco 11, Calif.

1953 PHOTOGRAPHY Annual

Remember last year's big PHOTOGRAPHY Annual—"A Selection of the World's Greatest Photographs"—and remember how fast it sold on your newsstand? Well, the 1953 edition of this unique book is in the works. PHOTOGRAPHY magazine's staff has been working overtime, selecting pictures, writing copy, laying out pages, and in August you'll see the result—lots of color, lots of new features, lots of hints on how you can improve your own work. There's a section devoted to winners in the nation's picture contests, a gallery of great portraits, a portfolio of top-notch picture-stories—and this is only a suggestion of the treasures you'll find in this big, handsome Annual. Grab the first copy you see when it's released just a few weeks from now!

Eleventh Hour for the Contest

This is the very last reminder you'll get about the 1952 PHOTOGRAPHY International Picture Contest, which offers $25,000 in prizes to amateurs as well as professionals from all parts of the world. Closing date for entries is July 15, so you won't have a minute more than you'll need to get your pictures packed and in the mail. Look for rules on page 117 of this issue, and put in your bid for a share of the big money.

Small Aperture

Our treatise on shutter speeds and apertures in this issue (pages 44-47) is the work of Jack Manning, a free-lancer who is considerably indebted to a sculptor named Alfred van Loen for the subject matter he used to illustrate his points. Manning borrowed van Loen's wife for a model and his sculptures for decor. Marian van Loen is a professional dancer, and was thus well fitted to provide the movement necessary to show what fast and slow shutter speeds can do for pictures. We wanted a picture of Manning, too, and Harold Berg supplied the one at left, which is itself an admirable example of the use of a small aperture. Berg got Manning, Marian, and sculpture all in focus by stopping down to *f*/11.—▶

WESTEN'S POLICY
Every item advertised on these pages is
BRAND NEW

The New 1952 KINE EXAKTA VX

For the Ultimate in 35mm Photography

Kine Exakta VX with AUTO Diaphragm, f3.5 ctd. Zeiss Tessar $249.50
Kine Exakta VX with AUTO Diaphragm, f2.8 ctd. Zeiss Tessar 269.50
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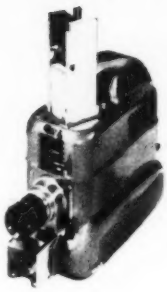

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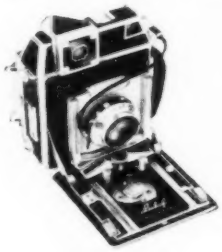

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MARGARET BOURKE-WHITE

Around the world with *Life's* dauntless, indefatigable camerawoman

By ETNA M. KELLEY

SUSPENDED PERILOUSLY by a cable from a U. S. Navy helicopter over Chesapeake Bay, a small woman with a large camera is making pictures of simulated sea rescue work only a few yards below. Then, without warning, something goes wrong; the helicopter's engine fails, and the "whirlibird" falls into the Bay. The woman scrambles for a life raft, and the camera sinks to the bottom. The rescue operation is no longer "simulated."

The woman is Margaret Bourke-White, one of the world's most intrepid and resourceful photographic journalists, and she is working on her last major *Life* assignment before being sent to cover the Korean war. She is not dismayed by her ducking in the cold Chesapeake, but rather regrets the loss of the camera and film, for it means lost time.

A staff-member of Life since its inception, Margaret Bourke-White is today among the elite of the photographic profession. She is distinguished not alone for the quality of her pictures, but by the determination and perseverance with which she completes every assignment.

She is the photographer who won the respect of Gandhi's retinue by learning to spin on an ancient wheel, and left India with one of the greatest pictures of the Mahatma ever made.

She is the photographer who scooped the

EXTRA — Bourke-White beaten in Tokyo's bloody May Day riot

THERE'S NEVER a dull moment in the life of *Life's* globe-hopping lady photographer. On her way to Korea for her latest assignment, Margaret Bourke-White stopped over in Tokyo to get some pictures showing how democracy has developed in Japan. What she got instead was even more graphic than pictures—an illustration of how democracy can *fail* to work in a country which is unused to it.

For she found herself caught in the crossfire of the Tokyo May Day rioting, the victim of violent anti-American feeling that swept to a climax on the Communist day of protest.

She tells it this way: "It was all so unexpected. I'm so used to thinking that Americans—and photographers—are always welcome. I couldn't believe it when I felt the first pelting of stones. They weren't very large, fortunately, or else the larger ones missed me. All the windows of our station wagon were smashed.

"The riot was a dramatic thing, on a vast scale—the great knots of Japanese and Koreans (there are many Koreans here), and big clumps of police, all spread out for battle below the Emperor's Palace. We kept driving beside them, and I'd be shooting from the top of the car, and suddenly a group would start waving their fists at me, striking with the staves of their banners. I was in a tussle and they tried to take my camera away, but I hung onto it. I wasn't hurt, just a little bruised."

Following the incident, there were plenty of regrets from factions representing the friendlier Japanese people. The government sent an official apology, and the staff of a Tokyo newspaper sent a bouquet of flowers.

Most encouraging note in Bourke-White's letter is that the rioters did not succeed in taking her camera away. If she remained true to her tradition we may expect to see some great pictures when she returns.

All photographs courtesy *Life*, © *Time*, Inc.

Pakistani girls, members of Women's National Guard, learn to wield the bamboo lathee, a police weapon. This is one evidence of rebellion against custom requiring girls to wear veils and gloves. The shot ran a full page in *Life*.

BOURKE-WHITE IN INDIA

world with shots of the "inaccessible" and camera-shy Ruth Khama, British-born wife of a Bechuanaland tribal chief.

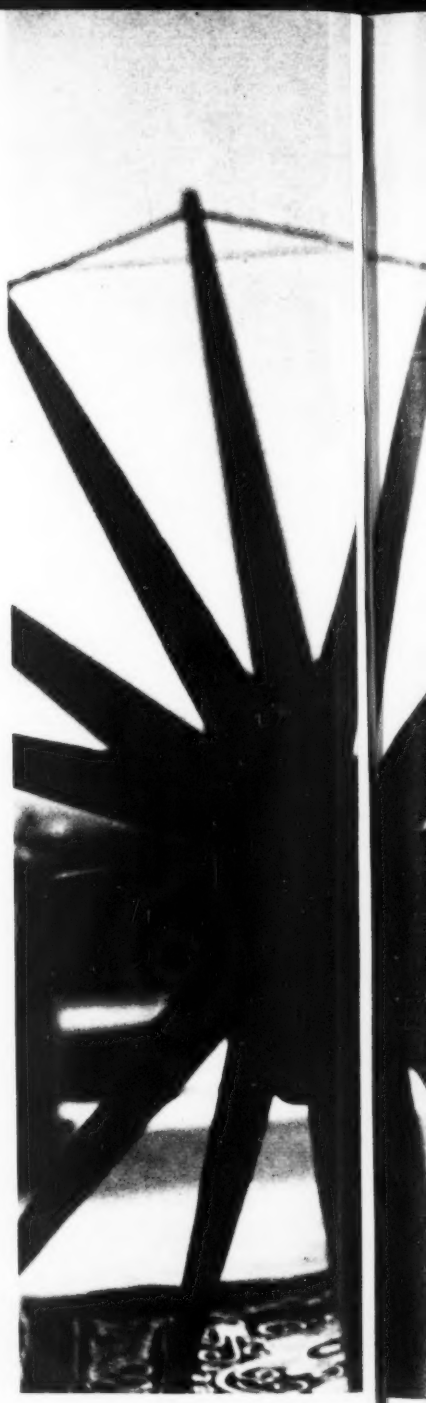
She is the photographer who hid under a hotel bed in Moscow during a World War II air raid to avoid being herded into a cellar and abandoning the film she was developing.

She is the photographer who was the first American to make pictures of Josef Stalin, and the first woman ever to fly with a U. S. Air Force combat crew, or in a B-47 jet bomber.

She is the photographer of whom her *Life* colleague Eliot Elisofon said, "She was one of the first in America to realize the potentialities of photo-journalism. By her own efforts and ability to take a story and develop it to its fullest, sparing neither herself nor her subjects, she has done much to raise the standards of photo-journalism. Through her charm, her persistence, her sense of drama, she gets to the people necessary to her ends, and before she's finished, she has squeezed every drop of value out of the story."

This is no empty tribute, as anyone with a long memory for pictures can testify. During each of *Life's* fifteen years, many of its most memorable picture stories have borne the Bourke-White credit line. How does a woman go about reaching the top when photography is her chosen profession? Margaret Bourke-White demonstrated in her very first photographic endeavor all the enthusiasm and persistence which have since made her famous. Fresh from commencement at Cornell University, she headed for Cleveland and asked the president of the Otis Steel Company for permission to take pictures of the plant. He consented, assuming she would be there only a few hours, and left town on business for two months. During his absence, Bourke-White held the permit and returned time after time to the plant where she took hundreds of pictures—in effect, giving herself a thorough course in industrial photography. When the president returned, she showed him a portfolio of her best shots. He bought them for use in a stockholder's booklet, which attracted the attention of other industrialists. It led to other similar assignments, and finally to a job on *Fortune*.

For a while she had her own studio in New York and did advertising and industrial photography for others in addition to *Fortune* staff work. When *Life* was launched in 1937, she joined its staff and has remained there ever since, so that most of her working life



Mahatma Gandhi sits reading between spinning wheel and writing desk. To gain admission to the Hindu leader's hut, Bourke-White had to take a spinning lesson (left). Light in hut was very bad, coming from behind Gandhi's head. She had three flashlamps, wasted two, got this perfect shot with third. Three more of her penetrating photographs of Hindu and Moslem leaders are shown at right. Former Deputy Prime Minister Patel of India was one of Gandhi's old guard. Chakravarti Rajagopalachari was formerly Governor General of India, now is cabinet member. Far right, Mohammed Ali Jinnah, former leader of Moslem league and Governor General of Pakistan. He died shortly after his nation gained independence. Bourke-White got this picture of the austere, fezzed Jinnah in 1948, soon after he was acclaimed "Great Leader."

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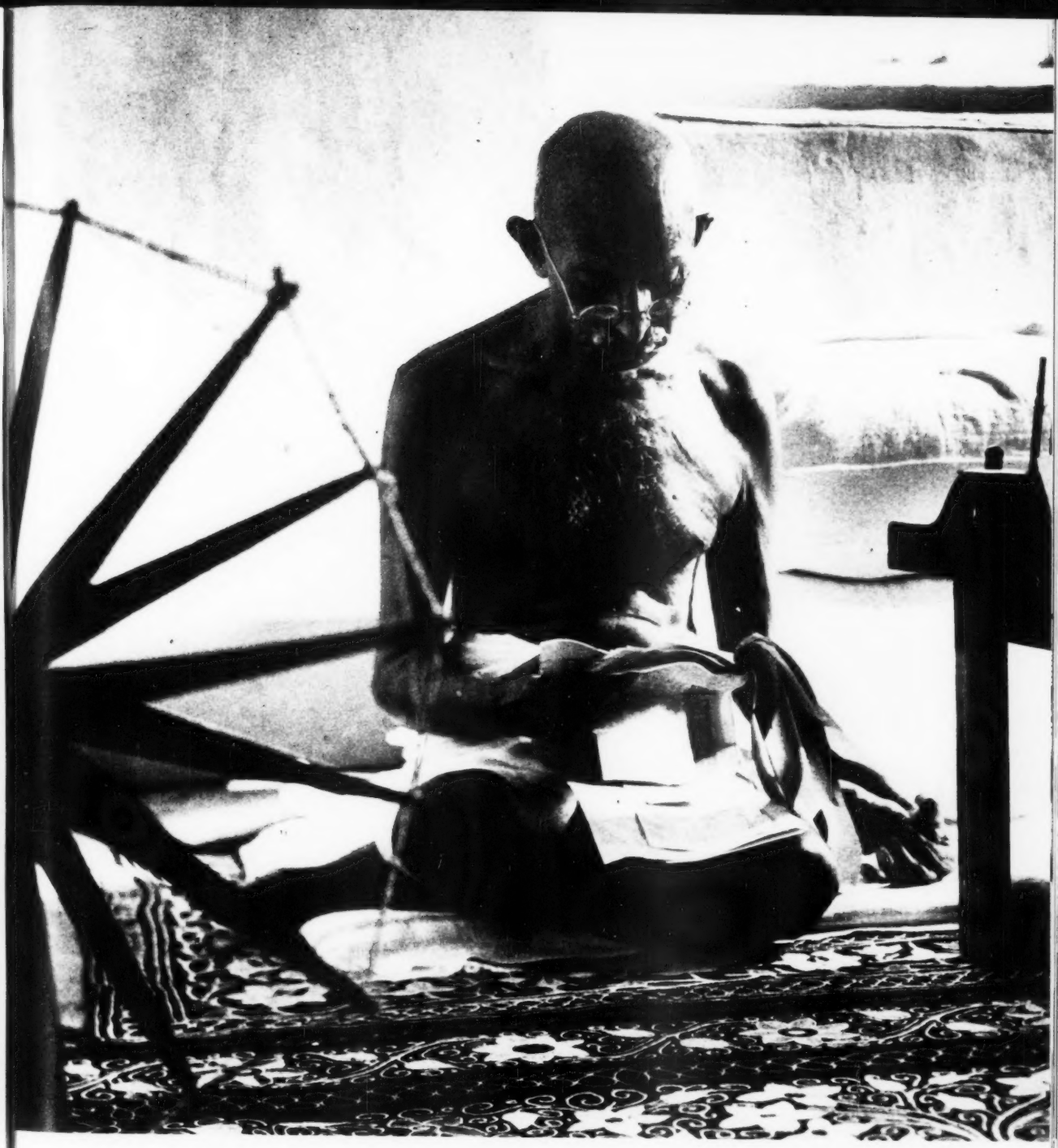
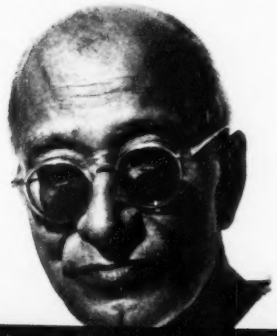




BOURKE-WHITE IN CHINA AND RUSSIA

has been spent with the Luce publications.

Life with *Life* is often hectic, and short-notice assignments are more the rule than the exception. But Bourke-White has learned from experience how to be prepared for emergency; she keeps a bag packed at all times, and an assembly of cameras and equipment in good working order from which she can select whatever an assignment demands. For overseas assignments, she generally gets at least two days' notice, but for a recent job at a Labrador air base she was given only four hours.

Her conception of the amount of equipment necessary for an assignment has modified considerably over the years. She is exacting, and demands the best tools, including ample replacements. But her methods of travel put a premium on space and have forced her to find ways to cut down on weight and bulk. When she flew to Russia a decade ago to cover the war there, she carried 800 pounds, mostly in camera supplies (though there were also 26 detective novels in the lot). On her next assignment as a war correspondent she reduced the load to 450 pounds. She expe-

In Russia in 1941, Bourke-White shouts directions from atop a ladder. Picture on opposite page shows Muscovites waiting in long line to see Lenin's tomb. Russians called her "Photomaster," gave her more freedom than most foreigners. Below, Bourke-White's fine portrait of Madame Chiang Kai-Shek.

BOURKE-WHITE IN SOUTH AFRICA

Strong feeling for social justice lies behind Bourke-White's coverage of South African conditions. Opposite page, two laborers in gold mines, photographed in 95-degree heat with flash at right of camera. Above, natives engage in free-for-all fighting supervised by whites—one of their few recreations. Picture was made with flash at left of camera position. Below, Bourke-White in correspondent's uniform and cap.

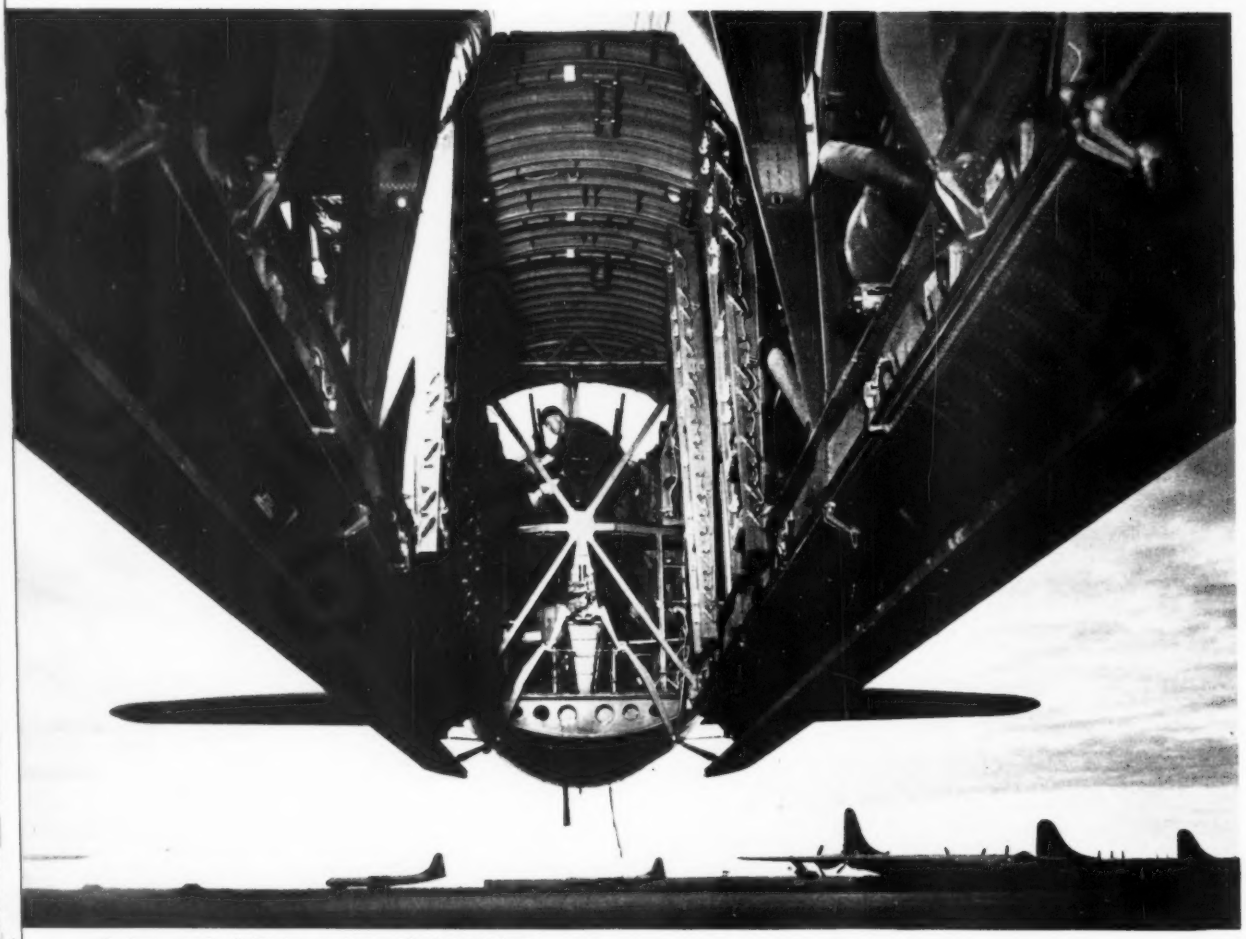
rienced a torpedoing during the North African invasion, during which she lost all her equipment except one Rolleiflex and a little film she had put in a musette bag. She took her turn at bailing water from the lifeboat with her helmet, but managed also to get some pictures and to keep the Rollei dry for the 24 hours the boat was in the water. This misadventure gave her increased respect for the Rolleiflex—"that admirable, compact, featherweight camera," as she describes it.

From this point on, she resolved to carry no camera larger than 2¼x3¼, and to insist on complete interchangeability of parts, though this meant considerable rebuilding and adapting of lens mounts and accessories. This decision enabled her to reduce her photographic load still further, to 250 pounds.

The equipment she takes on a given assignment depends on the climate she will encounter, and any other special conditions which may be present. On her wartime journey to Italy, she took seven cameras with 30 lenses; a Speed Graphic, a Graflex fitted for telephoto, two Rolleiflexes, and three Linhofs, each equipped with range finder and infinity stops for all lenses. All shutters were fitted with synchronizers for flashlamps. There

BOURKE-WHITE IN THE AIR

Stopper which ran full-page in *Life* was helicopter shot of San Jacinto monument near Houston, Texas. Bourke-White used a Fairchild K-20 aerial camera for it. →

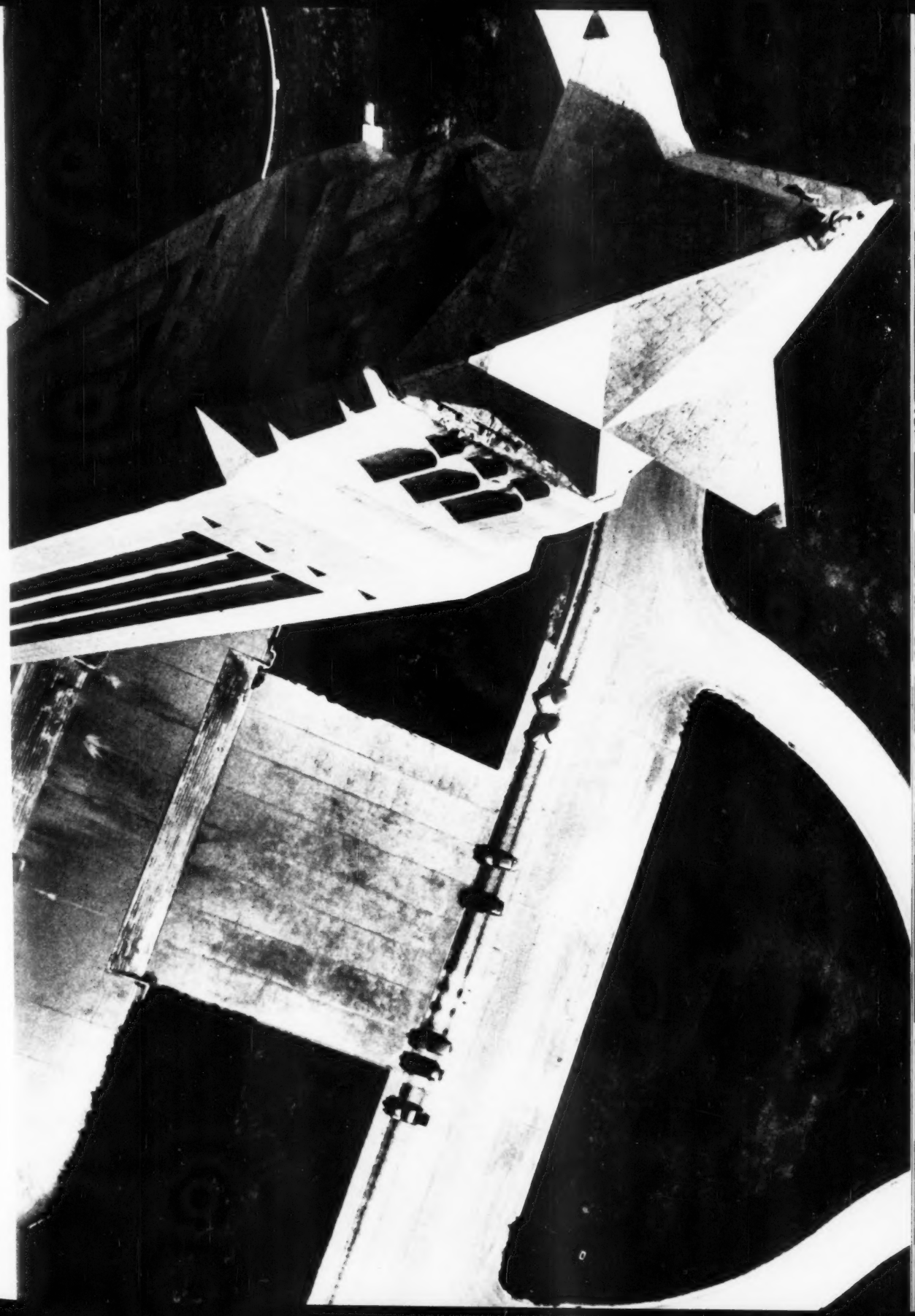


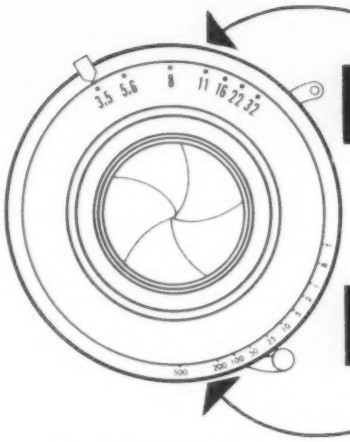
Business end of B-36 was shot with 4x5 Linhof from under bomb bay for story on U. S. Strategic Air Command. Below, Bourke-White dangles by cable from Navy helicopter, shoots water rescue work.

was a generous supply of film, and several thousand midget lamps, especially useful in Italy during the rainy season when light was poor.

On her Labrador job, in winter, she took two Rolleiflexes, one of them winterized, a Linhof, a specially constructed Speed Graphic for fast action, and a winterized Contax, plus interchangeable lenses. Asked what equipment she would take on an overseas assignment today, she made a guess: "I'd probably take three Rolleiflexes, three Linhofs, and a Graflex fitted for telephoto. I'd probably take a Contax too, and there'd be an aerial camera, a Fairchild K-20."

Two of Bourke-White's greatest assets in making pictures are a vital interest in social and political questions and an ingratiating and cordial manner in dealing with her subjects. She has a deep concern for the welfare of human beings, first reflected on a large scale in her book (*Continued on page* 85)





lens STOPS and shutter SPEEDS

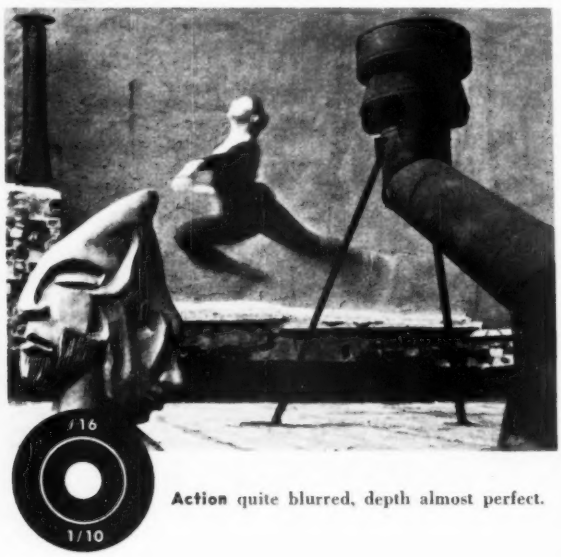
These inseparable twins control exposure and influence depth of field. Here's a down-to-earth explanation of how they work

By JACK MANNING

Correct exposure *is obtained by allowing a given amount of light to reach the film for a certain length of time. Aperture setting (f/-stop) determines amount, shutter speed governs duration. Right combination of stops and speeds produce identical exposures, as shown here. Now you'll notice in looking at these pictures that they all are equally bright, but that the motion of the dancer, Marian Van Loen, becomes more noticeable, from left to right. This is because the shutter speeds are getting slower, until finally the last shutter speed, a half second, is unable to stop any motion. At the same time the foreground object, a sculpture by Alfred Van Loen, becomes increasingly sharper as the apertures get smaller. The depth of field is controlled by aperture size; thus the smaller the aperture, the greater the depth of field.*

Action stopped, but not much depth of field.

Depth much better, action much fuzzier.



Action quite blurred, depth almost perfect.

THE NUMBERS on the control dial of your camera represent the means of getting exactly the kind of exposures you want. They control the basic variables of picture-taking—lens aperture and shutter speed. If you understand how to use them, most of your photographic troubles are over.

Exposure, and the resultant image density on the negative, is determined by two factors. These are the amount of light permitted to reach the film, and the interval of time it is given to act on the film. The aperture (or lens stop, or f/-stop) controls the amount of light, and the shutter speed controls the interval of time. The aperture can be made larger or smaller, thus admitting more or less light, and the shutter speed can be made slower or faster, again admitting more or less light. Of course, it's evident from this that several combinations of aperture and shutter speed will allow an equal amount of light to strike the film. For example, an aperture, or lens stop, of f/3.5 (the aperture numbers are exactly reverse of the size of the opening—the smaller the number, the larger the opening) and a shutter speed of 1/500 second may produce the same exposure as an aperture of f/22 at a speed of 1/5 second, or an aperture of f/11 and a speed of 1/50 second. Which combination you select will depend on the lighting conditions for the picture, the type of emulsion you are using, and what you want to show to best advantage in the picture.

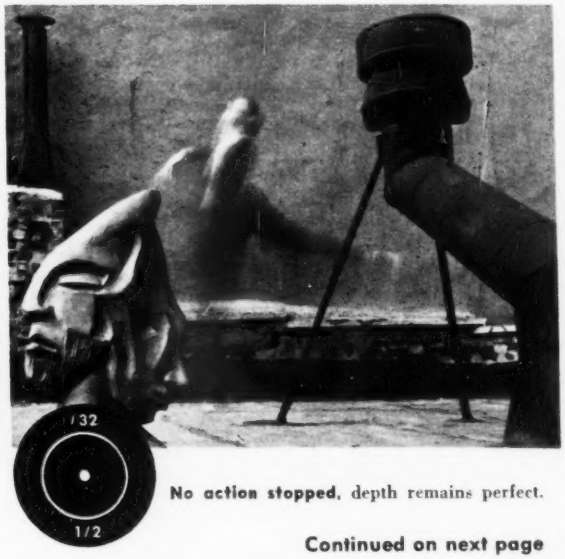
If you use an exposure meter, set the film speed indicator to the proper film speed or exposure index (provided by the film manufacturer) and match the dial setting to the light reading on the meter. You then will have a choice of several combinations for proper exposure. If you don't use a meter but prefer an exposure calculator, or the film manufacturer's recommendations, you will again have a choice of combinations for proper exposure. The only remaining problem is (*Continued on page* 86)

Photographs by Jack Manning

Depth not improved, action slightly fuzzy.

Action begins to blur, depth getting better.

Depth perfect, still more blur in dancer.

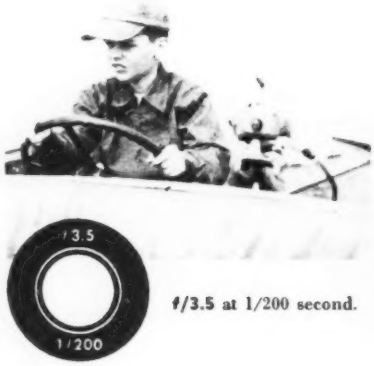


No action stopped, depth remains perfect.

Continued on next page

Exposure and depth of field varied by changing aperture

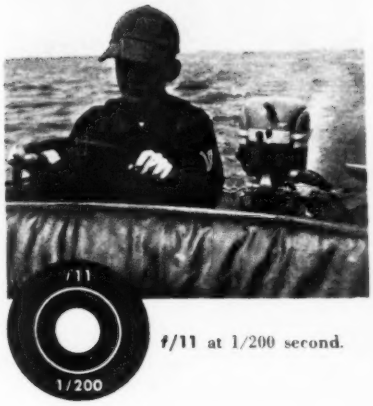
Effect on exposure *of changing aperture is very apparent in series at right. To illustrate what aperture does, shutter speed was left unchanged at 1/200 second, and only aperture settings were varied. Made at widest aperture, overexposed negative produced light print, left. Next exposure was normal for cloudy-bright light. Then as apertures decreased negatives became successively underexposed, resulting in progressively darker prints. However, note depth of field increasing as the lens apertures decrease.*



f/3.5 at 1/200 second.

f/5.6 at 1/200 second.

f/8 at 1/200 second.



f/11 at 1/200 second.

f/22 at 1/200 second.

Small aperture, used to gain great depth of field, helped achieve three-dimensional effect in this dramatic picture by Thomas Hollyman, made for Shell Oil Co. Exceptionally sharp all the way back, picture shows drilling foreman and Shell oil field at Ventura, Calif. Exposure for this picture was *f*/32 at slow 1/25 second.

Fast shutter speed was necessary to stop spectacular action of racing thoroughbreds rounding clubhouse turn at Arlington Park, Ill., track. To use extremely fast speed of 1/1000 second, photographer Tom Blair was forced to open aperture to *f*/5.6. This resulted in shallow depth of field evident in picture, a characteristic result of relatively wide apertures. In this instance shallow depth of field helps picture. Lead horses in foreground stand out better, and other horses in hazy background enhance feeling of flying dust and frantic speed.

While wide-eyed kids watch elephants and clowns, monkeys your camera can work unobserved, recording their reactions, to show how much **THEY LOVE A**

and giant balloons,

PARADE

Photographs by HENRI LEIGHTON

HENRI LEIGHTON can take his camera to a parade, fire away for hours, and come back without a single picture of a clown, an elephant, or a gold-braided musician—and call it a day well spent. The shots he does get are rarer and more expressive slices of life than any of the parade pictures in next day's paper. For Leighton's camera eye is on the kids, while their eyes are on the gay, fantastic procession. Kids for whom parades were invented, and who will always be their most responsive audience; they're the world's best models when they're enjoying themselves. For the pictures on these pages, Leighton used a Robot II. He feels it brings the act of photographing as close as possible to the act of seeing. It has a 37½-mm Schneider Xenar *f*/2.8 lens and automatic film advance mechanism which makes possible rapid sequence work. "I feel as though my eye were a camera," he says, "and the little Robot merely a means of remembering what my eye has photographed." He continues with his statement of the case for the miniature camera, and his own photographic credo: "The small camera sensitively handled can observe for the millions who have eyes but no time to see the moments and the incidents that, added together, make the sum total of our lives. I never seek the startling or bizarre, but the commonplace so familiar to us all that it remains for the selective eye of the photographer to find it and give it form." Five children watching a parade help him show what he means in these three pictures. All were made with exposures of 1/50 second at *f*/5.6, on Kodak Super-XX film.—▶

Cynically curious, towheaded nine-year-old, and frankly amazed little sister (opposite page) watch parade as Leighton bangs away with rapid-sequence Robot. Top right, brothers in identical caps stand open-mouthed in awe. Right, small charmer is too busy with candy to give full attention to the procession, and lifts a white-shod foot in unconscious cheesecake pose. These shots suggest myriad ways to catch young models at their freshest and most spontaneous—off guard.

SYNCHRO-SUN

Here's all you need to know about flash fill-in for black-and-white and color

Photography by Gerald Hochman

(except as otherwise credited)

Back-lighted close-up is deftly balanced by synchro-sun technique with flashbulb held just above and close to lens—covered by two folds of white handkerchief for ¼-normal exposure intensity. Luminous shadows are noticeably darker than natural highlights.

Straight daylight exposure of same subject produces hair, profile, and background highlights of same brilliance as synchro-sun exposure at left; but shadows are unnaturally dark, revealing less detail than the eye normally sees—a disappointing result.

By THOMAS A. WILLIAMS

it's simpler than you think

THERE'S an all too prevalent notion afoot that professional photographers use "synchro-sun" techniques in all their outdoor picture making. Actually, the practice of combining sun and fill-in flash is far more widespread among amateurs than pros—for reasons discussed below. Almost as common is the belief that synchro-sun photography is complex and difficult. This isn't so either. It produces pleasing results by simple rule-of-thumb procedures. For proof, take a quick look at the free-wheeling instructions for "supplementary flash outdoors" in the direction sheets that come with 35-mm daylight-type Kodachrome film, and with daylight Ektachrome.

Then what's the shooting all about?

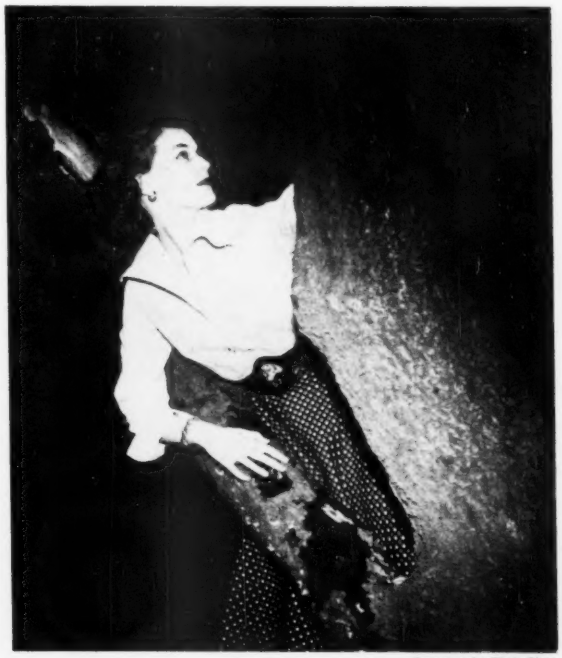
Let's start with a basic definition. Synchro-sun is the "art" of photographing a brilliant outdoor scene so that the areas in direct sunlight are fully and normally exposed on the basis of the sun's intensity while the shadow areas facing the camera get extra light from a flash lamp or electronic flash unit synchronized to fire with the shutter action.

The technique is similar in principle to the Kalart Company's copyrighted "Synchro-Sunlight" method which was published several years ago in folder and booklet form and, more recently, as an inexpensive *Quick Guide*. It is also known as "daylight fill-in flash" and by a number of other descriptive titles. Whatever the name, the general purpose of the method is to illuminate the principal shadow areas of sun-lighted subjects so the subject contrast can be compressed into the relatively limited contrast range of available photographic materials.

It's all the result of the inability of photographic materials to record detail that the human eye, with its unique

continued

Excessively bright fill-in flash results in a flat, unnatural effect—produced by using same normal sunlight exposure as in the two preceding examples, but with uncovered flashbulb at camera. Filled-in shadows are brighter than some of natural highlights.



Sequence by Herb Giles

Night effect is result of neglecting to set basic exposure for sun's intensity (extremely fast shutter speed and small lens aperture, drastically underexposed natural highlights), and permitting fill-in flash to be sole light source—common practice in news work.

Synchro-Sun at High Noon . . .

Straight exposure at noon produces heavy shadows that hide features of close-up subjects.

Too bright a fill-in with normal sunlight exposure produces unnatural washed-out result.

Spontaneous, expressive picture with airy yet definite noon shadows was made possible by synchronizing normal sun exposure with electronic flash at 1/8-normal intensity.

Electronic Flash or Flashbulbs

Either portable electronic flash (right) or ordinary flashbulbs in a synchronized flashing unit (far right) can be used for synchro-sun photography—as long as the effective intensity of the light emitted can be controlled. Somewhat weaker than ordinary flashbulbs, electronic flash is more easily controlled from a fixed position, beside camera: effective intensity is reduced by choosing (synchronized) daylight exposure with slow shutter speed, small lens opening; raised by choosing correspondingly fast shutter speed, large opening. Flashbulb intensity is controlled by altering lamp-to-subject distance; using lamps of different size; covering lamp with one or two folds of clean, white handkerchief.

accommodation power, can perceive in the extremely bright and dark areas of a brilliant scene and, at the same time, capture the feeling of luminosity that prevails in this type of subject matter. Without assistance from fill-in flash or from nearby light-colored reflecting areas, photographic film and printing paper tends to render shadows cast by raw bright sunlight in an opaque bottomless black.

Synchro-sun is most extensively used in outdoor color work, for side and back-lighted subjects. If the intensity of the (incident) light falling on the sun-lighted side of the subject is more than four times as great as the shadow lighting, it's practically impossible to record detail and color at both ends of the brightness scale as the eye expects to see it. Amateurs who are familiar with this problem are usually quick to use synchro-sun to make up for the lack of shadow illumination. Many professionals, on the other hand, are inclined to try other fill-in devices before resorting to synchro-sun. Wherever possible, they look for natural reflecting surfaces like sand, snow, pavement, and light-colored walls which might serve the purpose of brightening shadows cast by the sun. Studio operators usually take large bounce-boards with them for outdoor location work—reflecting surfaces made of crumpled metal foil, white cardboard, or a white fabric stretched taut on a frame. Placed on a stand on the shadow side of the subject so the angle of the sun's incidence is about equal to the reflection angle, the bounce-board enables the photographer to see and measure with a light meter the fill-in effect.

Unfortunately, bounce-boards are clumsy and hard to transport, and they must be used quite close to the subject to be effective (no more than a distance equal to four times the width of the reflecting surface). The amateur can't be blamed for wanting to avoid this type of encumbrance or the necessity of shooting only where natural reflecting surfaces are available. Fill-in flash is as effective as any reflecting surface, and in many cases, more so. It's also more flexible whether we use ordinary flashbulbs or a portable electronic flash unit as our supplementary light source. The important thing is to control its effective intensity so that the shadow areas receive just enough light to reproduce like shadows. Over-lighting produces a flat effect.

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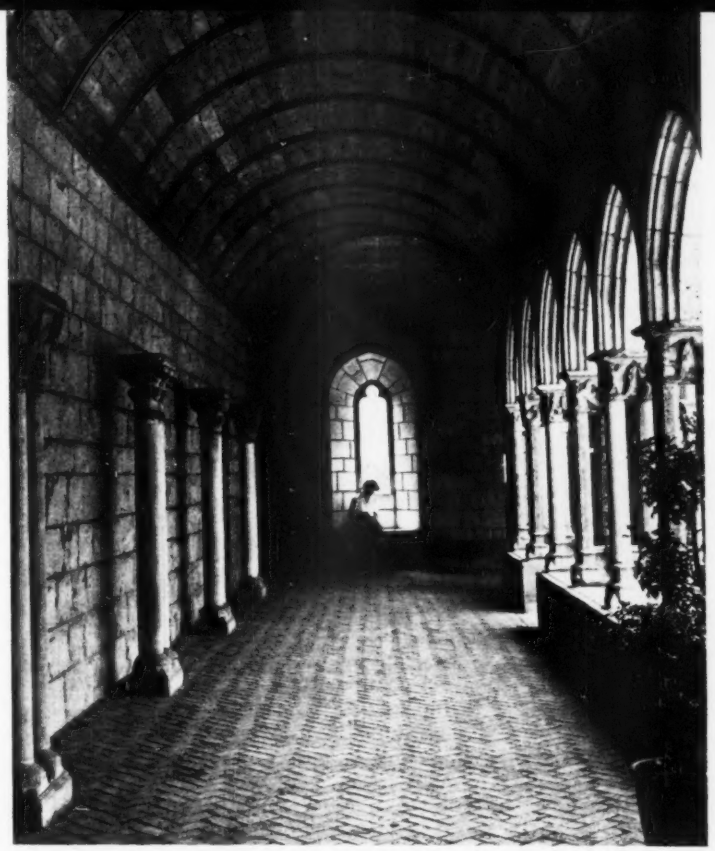
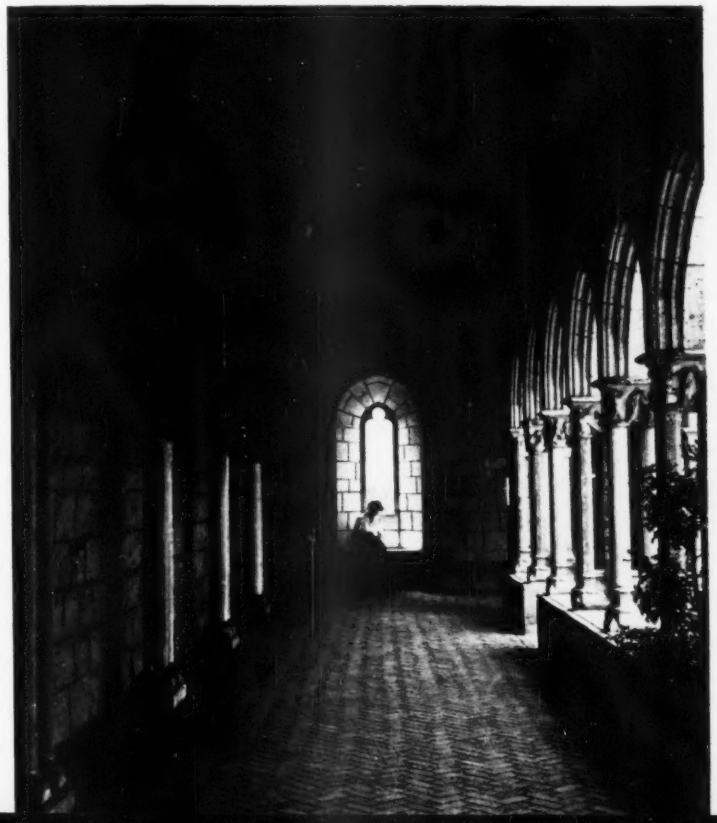


Synchronized fill-in flash aimed at vaulted ceiling about ⅔ of distance from camera to end window helped re-create illuminated shadow effect apparent to the photographer's eye when scene above was originally exposed; tone progression had to be evened out with local printing. Straight daylight exposure is shown below.



Indoor-Outdoor Light Balance

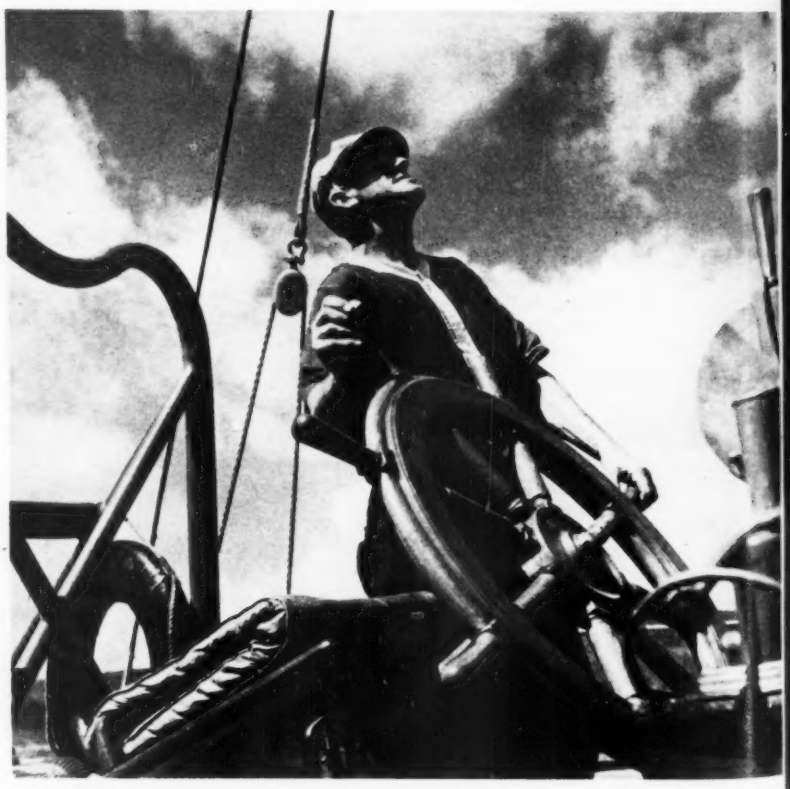
Exposure based on intensity of outdoor sunlight all but obliterated indoor figure beside the window.

Edge-lighted silhouette with soft, flat shadow detail results from exposing on basis of shadow brightness; outdoors washes out completely.

Balanced effect is result of synchronizing diffused fill-in flash source at ½-normal exposure intensity with normal outdoor sunlight exposure.

When it comes to black-and-white photography, synchro-sun is far more important to the amateur who patronizes the drug-store photofinisher than it is to the professional and the advanced amateur worker. There is no reason why any sheet-film or film-pack user who does his own processing should have to be concerned with fill-in lighting techniques for the type of sunlighted scene we have been discussing. All he has to do to "illuminate" the shadows is expose for the shadows (slightly more than "normal") and develop for the highlights (somewhat less than "normal"). The resulting negative will have detailed shadows and highlights with just enough density to show form and detail when printed on a normal-grade paper. In fact, the manipulation of exposure and development is within the scope of the alert 35-mm or roll-film user who takes the trouble to develop by inspection and knows when and how to cut out frames that have been developed to a printable contrast.

Commercial photofinishing, as a rule, is contrasty. Laboratories catering to the casual amateur trade make it a practice to develop their customers' films to a uniformly high gamma. This is good insurance against the amateur's tendency to underexpose, for if there's any kind of latent image on the film, full development will bring it out. When it comes to side and back-lighting, it's a matter of piling (*Continued on page* 106)



Though not a synchro-sun picture, desired effect was produced by exposing for shadow area under helmsman's cap, shortening development, printing on soft-grade paper.

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Fill-in flash technique described in text was skillfully elaborated by L. Willinger in documenting control-tower operation at Los Angeles Union Station. For maximum depth-of-field with 15-cm wide-angle lens on 5x7 camera, basic sunlight exposure of 1/5 sec at *f*/25 was selected—synchronized with two No. 22B flashbulbs, carefully placed to avoid window reflections, filling-in interior of tower.

Color transparency films, like other direct positive materials, have little contrast latitude: if the light falling on the sun-lighted areas of the subject is much more than four times as intense as the shadow illumination, either the highlights go white or shadows go black—as in the shot at right.

1 *David A. Ward*

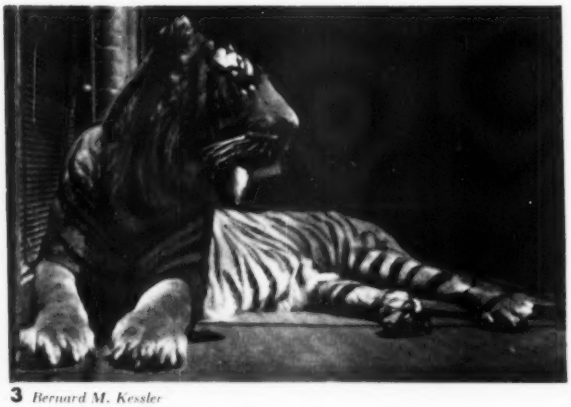
PICTURES FROM

2 *Mrs. James Davis*

1 Japanese festival picture is by radio reporter David A. Ward of Washington, D. C. He used 35-mm Leica IIIb and 50-mm Summitar *f*/2 lens. Exposure: 1/100 second, *f*/5.6; Kodachrome Daylight.

2 Mrs. James Davis, housewife of Loveland, Colo., snapped children with Kodak Reflex, 828 adapter, 80-mm Kodak Anastigmat *f*/3.5 lens. Exposure: 1/50 second, *f*/8; Kodachrome Daylight.

3 Tiger was "shot" by Bernard M. Kessler, advertising man of Bronx, N. Y., with Kodak Retina and 50-mm Xenon *f*/2.8 lens. Exposure: 1/25 second, *f*/2.8; Ansco Color Tungsten, UV-16 filter.



3 *Bernard M. Kessler*

4 *Karl Mayer*

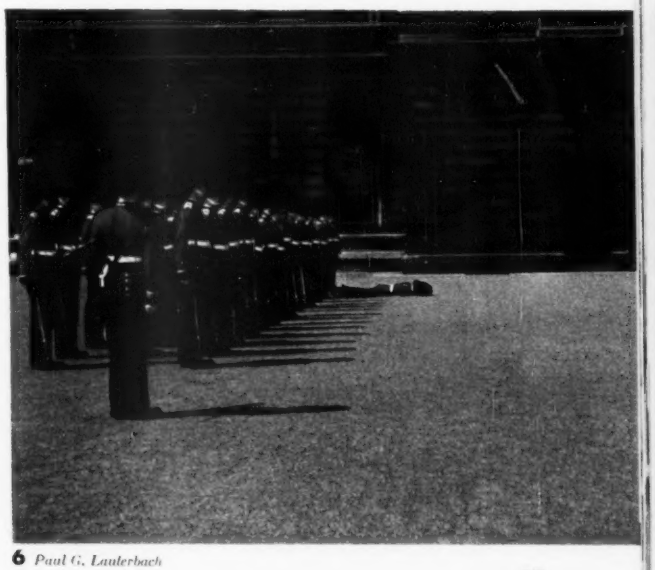
OUR READERS

4 Service station manager Karl Mayer of Bonaire, Dutch West Indies, caught flamingoes with Leica IIIf and 135-mm Hektor *f*/4.5 lens. Exposure on Kodachrome Daylight Type: 1/60 second, *f*/11.

5 Nude on beach is by Bruno Herman, New York toolmaker. He made the picture with 35-mm Praktiflex II and 50-mm Tessar *f*/3.5 lens. Exposure was 1/50 second at *f*/8 on Kodachrome Daylight.

6 Paul G. Lauterbach, radio serviceman of Wichita, Kans., made this shot in London with Kodak Retina and 50-mm Xenar *f*/3.5 lens. Exposure on Kodachrome Daylight Type: 1/50 second at *f*/5.6.

5 *Bruno Herman*



6 *Paul G. Lauterbach*

Peter Gowland's Glamour Chart Shows You

20 WAYS TO POSE A GIRL

← **Effervescence** and sparkling good health mark all of Gowland's glamour shots. Here is Kathleen Hughes looking mighty trim against a background of California beach.

DO YOU have difficulty posing models for pin-ups and glamour shots? If you do you have plenty of company—even some of the best of us do at times. I know I have . . . and for that reason I've worked out a posing chart that will give the model an immediate graphic conception of just how she is to pose.

Don't jump to conclusions when you read the words "posing chart" and visualize a gimmick that will eliminate the necessity of posing your model. On the contrary, the chart is used as a starting point from which either you or your model may work to find the most pleasing composition.

One of the most aggravating conditions in shooting full-length pictures of pretty girls, whether it be your wife, girl-friend, or a professional model, is in making them understand just what (*Continued on page* 110)

WRONG

Model looks uncomfortable—bow of boat is too low for her to lean on—pose throws legs out of line, gives body unnatural, unpleasing stance.

RIGHT

Here prop is used to advantage—model stands on tiptoes as she pulls against boat and swings body slightly—in a very pleasing pin-up pose.

FOR GOWLAND'S GLAMOUR POSING CHART, SEE NEXT FOUR PAGES

POSING continued

SITTING

1 Try your model in this graceful position assumed by Pat Kelly. Poses are difficult to describe, but chart gets the idea across fast.

2 Diana Miller gets moral (and physical) support from dock piling. Such props are pin-up aids, keep model from feeling alone.

3 Sharon Bailey also gets the help of a prop, but *obviously* doesn't need it. Gowland always seeks candid casualness in a pose.

4 Gowland emphasizes girl's outstanding features—plays down her less attractive points. This is Miss Bailey—without a prop.

5 "Be sure your model is having fun—her pictures will reflect it," says Gowland. (Here, Kathleen Hughes *was*—pictures *do*.)

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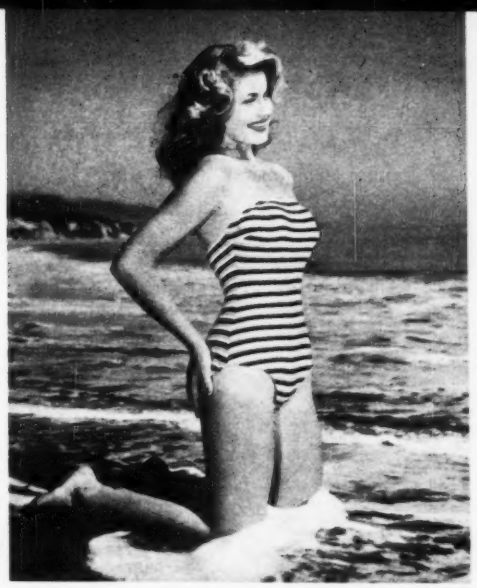

1

KNEELING

1 Kneeling poses can show off the feminine face and figure to good advantage too. Miss Bailey again—romping in the surf this time.

2 Don't rush shooting. If one pose is unsuited to your model, try another. This "two-piece suitable" subject is Miss Miller.

3 Beautiful body lines alone will not guarantee an outstanding pin-up. Pose is the important ingredient, Miss Kelly demonstrates.

4 Legs are de-emphasized in this shot of Miss Bailey. Use this technique if your model's limbs are not among her outstanding points.

5 Miss Bailey arches back, holds chest high to ensure that attractive contours will be in proper places and show to utmost advantage.

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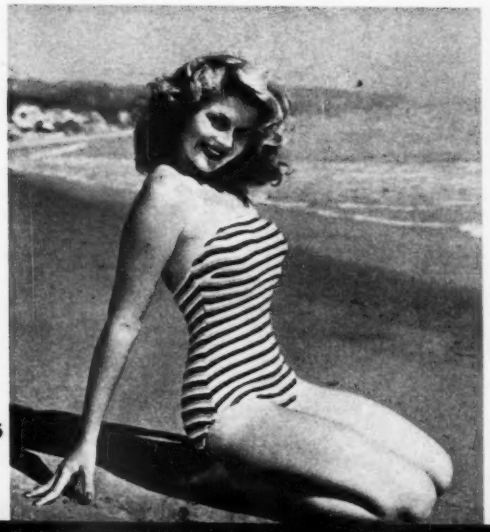

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STANDING

1 Few models assume poses easily; most have to be shown what you want. That's value of this chart—just point out your choice.

2 Waist can be slimmed by having model turn slightly sideways. Compare Miss Bailey's silhouette here with that in No. 1.

3 Gowland usually poses legs first, works balance of composition around them; last comes spontaneous facial expression like this.

4 Props add story meaning to your pictures but they must be kept subordinate. Fill your frame with the model—not with gadgets.

5 Brimming vitality, youthful charm, and a beautiful body are captured as Miss Kelly cavorts on the sand—here and in Nos. 3-4.

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RECLINING

1 Hundreds of fascinating reclining poses are possible—use this one of Miss Bailey as a starting point for *your* pin-up picture series.

2 Wet sand sets off graceful lines of Mara Corday. Gowland insists that models point toes—to add grace and improve leg muscles.

3 Pleasing variety is achieved in many ways. Here Miss Bailey displays Venus-like attributes with a toes-high-in-the-air position.

4 Pat Hall's trim elegance has graced many a magazine cover. Gowland discovered her—says she was "born with a talent for posing."

5 Miss Hall again. Gowland carries his posing chart with him when shooting pin-ups. It can be equally helpful to you—use it often.

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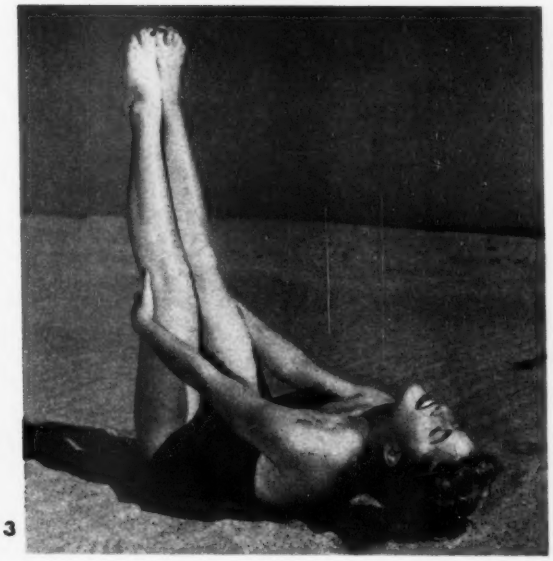

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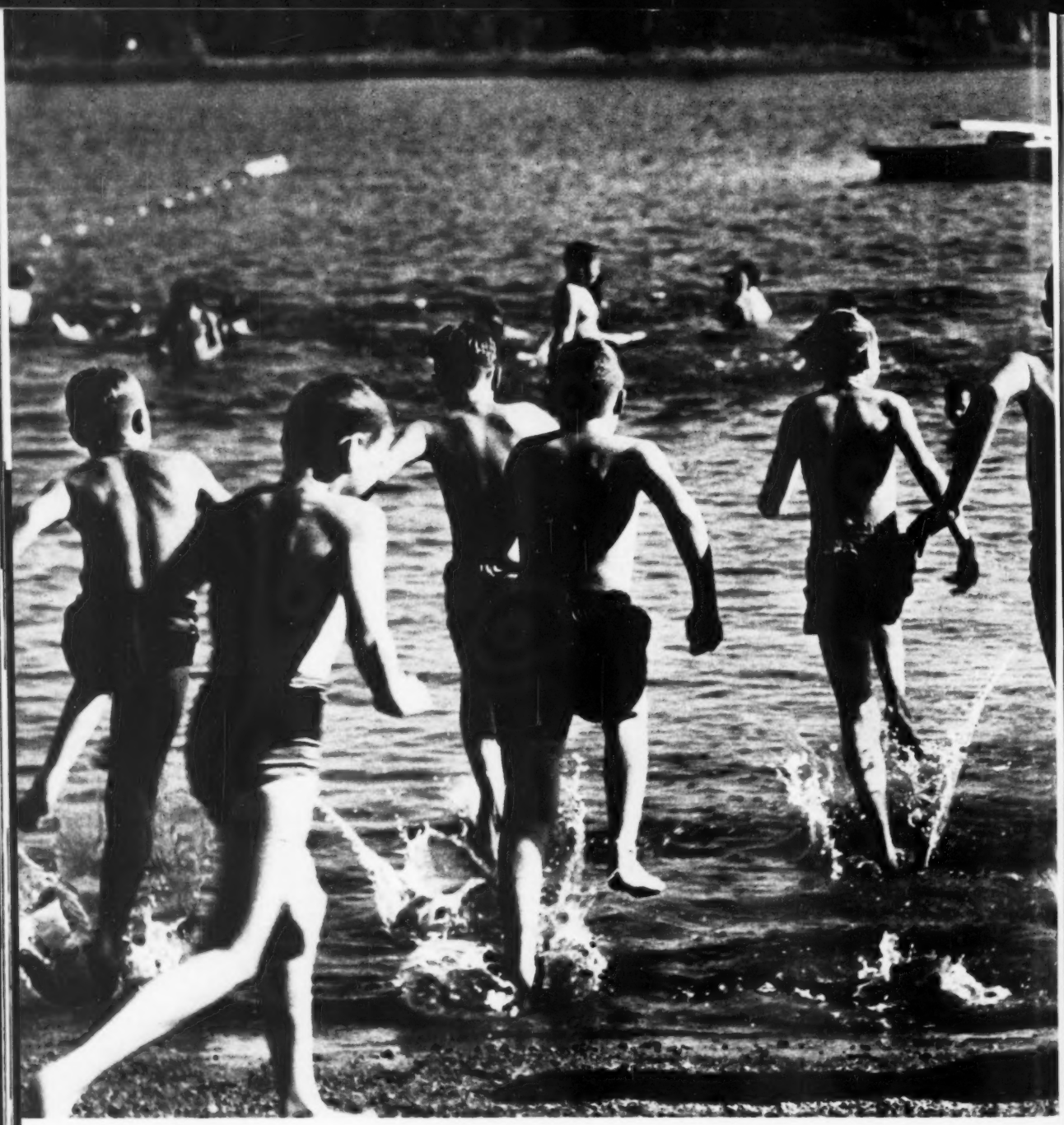


For exuberant pictures of happy kids

take your camera to

SUMMER CAMP

By JERRY COOKE

Splashing water caught side-lighting, adding life and motion to shot of kids racing into lake. Cooke photographed boys dressing, right, from a slight elevation, shooting with light coming toward camera.

IT'S AS HARD to imagine anyone going to camp without a camera as it is to imagine going without a swimsuit, for this pleasant and active summer interlude is crammed with exciting picture possibilities. Whether you are a camper, counselor or visiting parent, you'll undoubtedly want to record the many colorful and action-filled highlights of camp life. The campers are exuberant, tireless youngsters revelling in their new-found outdoor freedom, and should prove lively subjects. With a little beforehand planning, you should be able to take pictures that capture the full flavor of camp life—with a ready-made backdrop of graceful trees, moving water, and cloud-filled skies.

As a photographer who's had a yearly assignment to take pictures of camp life for the Y.M.C.A. for the past ten years, I've naturally evolved a certain method of working and making use of many cameras and lighting facilities to cover night and indoor activities

as well as outdoor. There is no need, however, for the amateur to burden himself with much equipment because most camp pictures can be taken outdoors in full sunlight. A small, easily-handled camera is the only real requirement, but fairly high shutter speeds are an asset. There are two accessories which should be in every camera kit—the lens shade and a light yellow filter. Put them on the camera and leave them there while you are shooting in outdoor sunlight. You will find that the filter will help in obtaining cloud effects, and the lens shade will be an invaluable protection against stray light—especially when shooting towards the sun. If you have an exposure meter or other method of measuring the light, it is wise to make frequent checks, especially if you are moving from brilliant sunshine to deep shade.

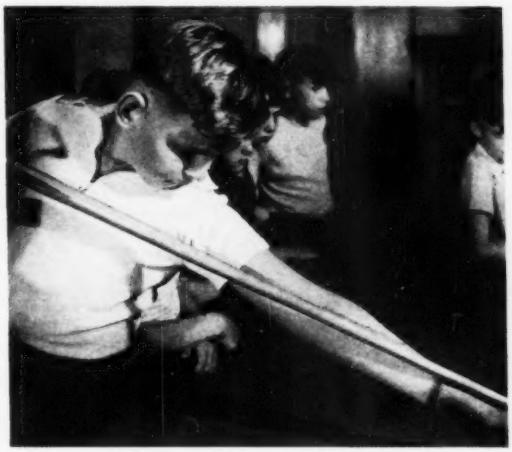
You will find that getting shots of kids in a natural situation is one of the easiest and most satisfying kinds of picture-taking you'll ever experience. To start, find out the schedule of events for the day. Then choose what seem to be the most interesting activities and arrange to be at the place, at the right time. A talk with one of the counselors can be a good guide in helping you select the best picture situations. Meanwhile, take a leisurely tour around the camp grounds so you'll be familiar with the different places and the most photogenic angles. Carry your camera with you on the trip so you can catch what off-the-cuff activities might strike you even though you're "just looking." This also will give the kids a chance to get used to seeing you around, (*Continued on page* 104)

Dodging pitches, Cooke shot from behind home plate in rapid succession in order to pick best of lot. His Contax caught action at *f*/5.6 through medium yellow filter at 1/250 sec.

Neighboring geese proved lively models and hissed cooperatively when deliberately teased by youngsters. Cooke brought along small ladder on which he stood to snap Contax at *f*/8 on Plus-X film exposed 1/100 sec.

Preoccupied little fisherman prepares to try his luck. Cooke climbed up onto one of wharf piles, shot with Rolleiflex at *f*/11 on Super-XX film exposed 1/100 sec.

↓ **Game room** is likely place to find youngsters busily engaged, especially on rainy days. Picture of earnest pool player was made with a Rolleiflex on Plux-X film exposed with 1000-watt-sec electronic flash unit at *f*/11.



→ **Swimming lesson** was filmed indoors with Rolleiflex at *f*/22 on Plus X film. Two 1000 watt-sec electronic flash units were placed on each side of pool. Sufficient front light was reflected by pool's clear waters.

BLEAK HOLIDAY

Dan Weiner turns his vacation into an opportunity to capture the hard reality and stark beauty of life in a Nova Scotia fishing village

Herring fishermen work their nets from dory off Nova Scotia coast. Weiner, using a Leica with f/2 Sonnar lens, shot from nearby motor launch as lonely gull hovered against steel-gray sky.

By ARTHUR A. GOLDSMITH Jr.

HOW DO professional photographers spend their vacations? Some bask in Miami sunshine, hop aboard ocean liners, take to the woods, or hibernate in dim-lit bars. Some stay quietly at home, while others—guys who just can't leave a camera alone—devote their time to grinding out even more pictures. Dan Weiner, a young photo-journalist and 35-mm expert, chose such a busman's holiday for himself recently when he took time off for a trip to foggy Nova Scotia. There he did little resting and much shooting at Blue Rock, a tiny fishing village. The payoff was a set of "vacation" pictures far removed in content and quality from the usual holiday snapshots.

You can almost smell the sea and feel the cold rain in Weiner's low-key, beautifully-printed photographs. They are an unusual blend of realism and poetry: realistic because they report honestly the fishermen's rugged way of life, and poetic because they capture the bare, somber beauty of the Nova Scotia coast. Although he didn't attempt a full scale picture story in the conventional journalistic sense, Weiner did go deeply into the lives of the people at Blue Rock. The result might be called a photographic sketch book, a personal essay in pictures—informal, yet revealing. Certainly his photographs present a challenge to amateur photographers on vacation: if you want better pictures, spend more time learning about your subject.

"I guess the real reason for the trip was to get away from my agent," says Weiner. "I had been doing a lot of assignments and needed a change of pace, so my wife and I packed some camera equipment into our car and away we went. If by vacation you mean a lot of rest and entertainment, then I suppose this trip doesn't qualify —I shot pictures almost every day and probably worked harder than if I had been on assignment. But it was fun and exciting to explore an entirely new place."

Weiner chose Nova Scotia because he had never been there before, it was not too far from New York, and it seemed interesting from a photographer's viewpoint. In case your geography is hazy, Nova (*Continued on page* 90)

Pictures continued

THE PEOPLE OF BLUE

Surf beats high at Blue Rock (above), tiny fishing village where Weiner spent two weeks getting to know the people and shooting his unusual essay in pictures. Strictly a busman's holiday, his entire stay was devoted to photo-reportage. He used low camera angle, emphasized somber sky when he found two fishermen deep in talk about the sea and weather (left top). At water's edge he saw children climbing in beached boat and caught them unaware of his camera (left center). Inside the home of Norman, a fisherman who made friends with him, Weiner recorded family group: Norman's aged mother, father, and young daughter (left bottom). Although he prefers existing light, here he boosted dim room illumination by using electronic flash and bouncing the light off wall. In wake of storm he photographed lone boy against backdrop of twisted rocks and waves (right). Weiner, a perfectionist, exposes carefully by meter, tries to compose and crop his pictures before he shoots. He made this series on Super-XX film, processed rolls himself in fine-grain Harvey Panthermic 777 developer.

continued

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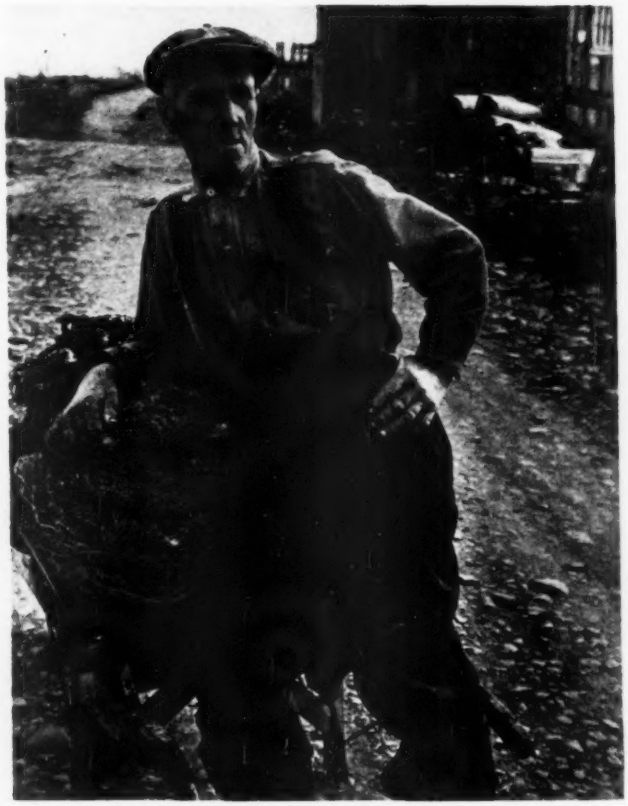
ROCK BELONG TO THE SEA

Six A.M.: landlubber Weiner fought off sea-sickness long enough to make picture of crew huddled aft in rain.



Authentic details like dory and oars (left) and wheelbarrow with nets (right) add color to portraits of fishermen.

PHOTOGRAPHER GOES ON A FISHING TRIP

Dark figure of Norman looming against early-morning sky has a monumental quality emphasized by skillful printing. Weiner heightened the brooding mood of his Nova Scotia pictures by deliberate "overprinting" to bring out strong blacks and dark grays. He made enlargements on Varigam, developed in Dektol.

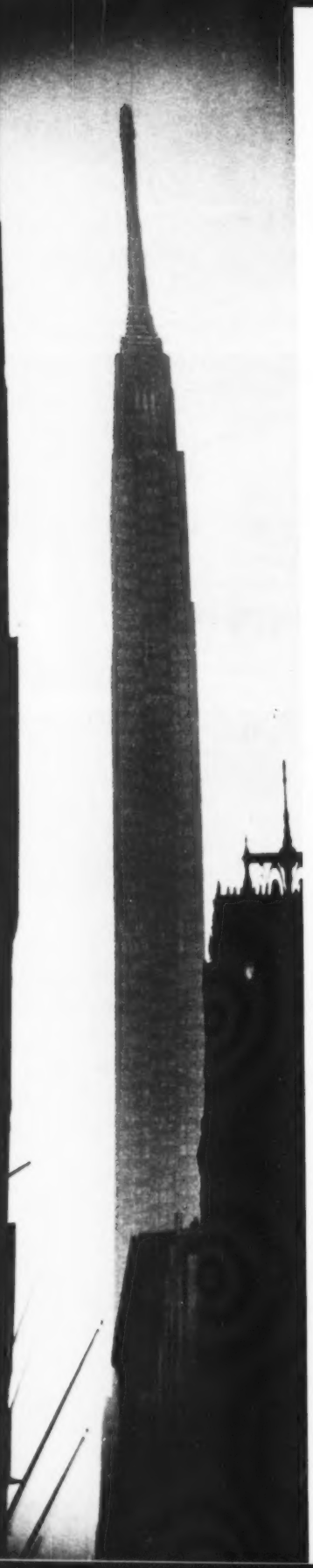
STREET SCENE

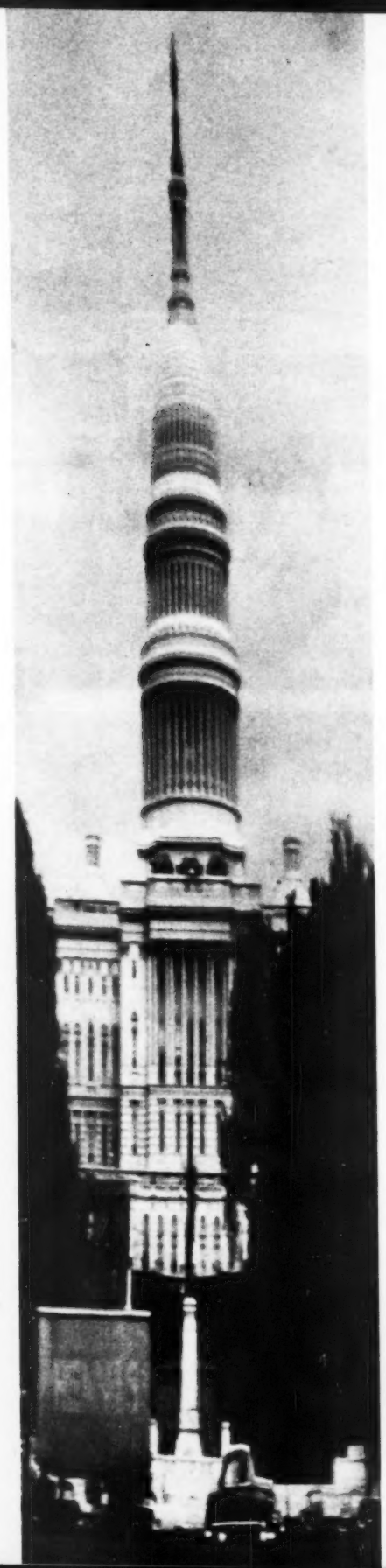
John Baer shows how a simple exercise in mental "framing" can help you take better candid photographs

WHEN life is exciting and things are happening fast, photographers have recourse to two basic methods of operation: Either they bang away indiscriminately and hope for the best, or they make split-second, though sound, decisions before tripping the shutter. I prefer the second method, which I used to make the street scenes reproduced on these pages. It is a sound method and can be learned by anyone willing to take sufficient time and energy to put it into practice.

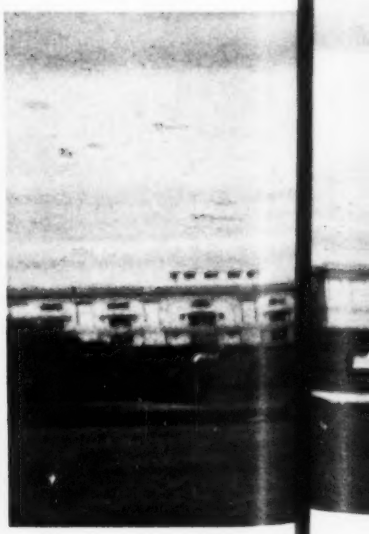
I have trained myself to "frame" pictures mentally wherever I happen to be and this technique stood me in good stead when I chanced upon a group of workmen resurfacing a section of New York's Fifth Avenue. Here, the element of time was involved, since the pictures, as I visualized them, would not exist without the backlighting of the strong, early afternoon sunlight. I was particularly attracted by the shapes of the men in relation to the steam rising around and behind them, (*Continued on page* 92)

A sharp eye for the unusual angle in a commonplace scene is a vital factor in all candid photography. Here John Baer spotted the weird effect backlighting gave to the groups of workmen resurfacing a New York City street, and, working quickly with his Leica, made all of the photographs shown on these pages at an exposure of 1/100 second with aperture set at *f*/12.5.





Weegee's lens features 2-way stretch, makes Empire State building and nation's Capitol (left) alcoholically tall and slim. Below, Capitol acquires squashed, sat-on look, while at extreme right, dome is cut in two and takes leave of base.

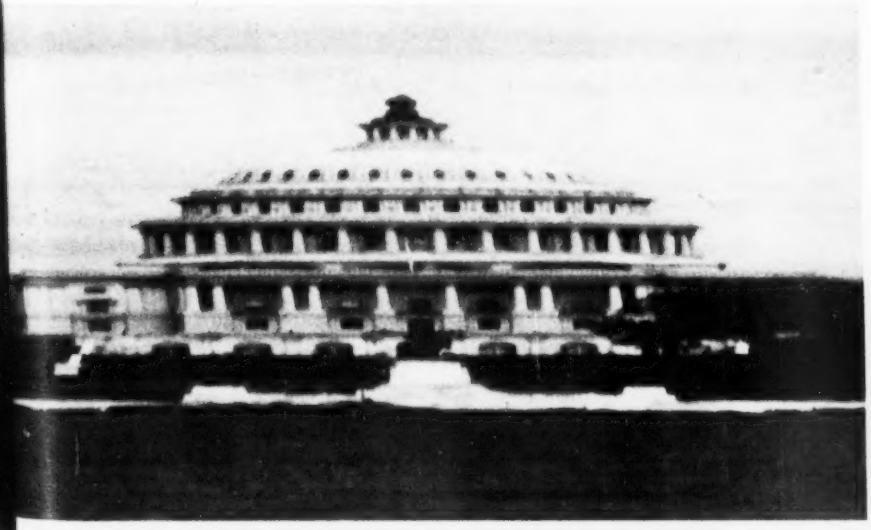


WEEGEE'S elastic lens

Is it an optical achievement or a hoax? Famed free-lancer says it's not done with mirrors or prisms. What's your guess?

ARTHUR (WEEGEE) FELLIG is an original man whose career as a free-lance news photographer raised him from the New York Bowery fleshpots to the same, if more glamorous, precincts of Hollywood. Along his fabulous way to success the Museum of Modern Art added some of his best pictures to its permanent collection as works of camera art, and Hollywood bought the title of his book, Naked City, *which it used for a gangster film. Weegee's rise to fame finally induced him to forsake New York for Hollywood where he became an actor as well as a character in that bailiwick of characters. All this was not mere happenstance for Weegee may be counted among photography's more flavorous showmen whose penchant for leg-pulling is not necessarily confined to female anatomy. He has more than once performed with tongue tucked in cheek and the "elastic lens" may be another case in point. Take a look at the pictures, read what Weegee has to say in his own, unedited words on the following page, then see if you can figure out how these nightmares are accomplished. We're still puzzling over them ourselves.*

Please turn the page



How is this visual hocus-pocus done? You won't learn from Weegee who calls his lens "more secret than the atomic bomb."

Here's what Weegee says about his lens:

These photographs were taken right on the film with a lens of my own invention, the Weegee Elastic Lens. It is a supplementary lens which fits over the regular camera lens the same like a filter . . . no focusing is necessary. The scale is set at infinity. Any kind and size of camera can be used, from a Brownie to a Speed Graphic, from an 8-mm amateur movie camera to a Hollywood studio 35-mm professional movie camera with sound. There is no limit to what can be photographed now . . . anything the human mind can conceive . . . and it's done right on the film when the exposure is made. I am a purist when it comes to photography & do not believe in retouching, spotting, double exposures or tilting the easel in the darkroom. The only thing I tilted was my imagination.

Here's how I got the idear for the lens which has the whole country's photographers stumped from New York City to Hollywood. A few years ago, after my first book, *Naked City,* was bought by Hollywood for the movie of the same title, I gave up free lancing in New York & left for Hollywood. In the land of the movies & make-believe I soon found out that an ordinary lens couldn't do justice to the fantastic Hollywood scene. I had to have a lens out of this world to do full justice to the strange sights & people which is Hollywood. So I stopped taking pictures for 2 years & started to figure out a formula on paper for a lens that could photograph all the things I felt about Hollywood. When I thought I had hit on the right formula I wrote to one of the big optical houses in Rochester, N. Y.,

Weegee's lens performs apparently painless amputation on sleeping beauty. He denies use of montage or other darkroom monkeyshines in accomplishing the weird effect.

Decapitated tight-rope walker is done, maintains prankish Weegee, with secret lens. Note that only main subject is affected while others keep heads about them and the surrounding details remain intact.

Distortions show no seams, make normal nose seem ready to burst. Device appears able to stretch in all directions, twist, warp, distend.

Weegee's wit makes sly use of elastic lens to produce twin brides for altar-bound groom who manages to retain his single blessedness.

asking them to grind a lens to my specifications.

I soon got an answer back that it was a foolish idear; that no lens could photograph distortions that could be sharp. The optical house also called me a nut & told me to save my money. What I finally did was to farm out the different elements of my lens to different optical houses. I had a machinist build me a mount & in the stillness of the night behind locked doors & drawn curtains I assembled the lens myself, wondering if it would work. Much to my amazement it did.

I showed the first pictures I took with my lens to the MGM studios in Hollywood. They got very excited and tried the lens out on their movie cameras. I signed a contract with MGM & my lens was used in their production *The Yellow Cab Man*, with Red Skelton, for a dream sequence. The RKO studios also used my lens in their production *Footlight Varieties*. This lens is not for sale. I merely rented it to the studios & took the lens home with me every night. It's more secret than the atomic bomb.

I recently made a cross-country tour and in Washington, D. C., I made the pictures of the Capitol & the Washington Monument with my elastic lens. My assistant was a cab driver who I made sure knew nothing at all about photography. A commercial photo finisher developed & printed the pictures. In taking these elastic lens photos my technique & exposures are the same as usual. I use a 4x5 Speed Graphic camera, midget flash bulbs & make my shots hand-held 1/200 of a second unless it's a time exposure like the Capitol photos. Then I, of course, use a tripod.—

Blind man's camera

All set to take portrait, blind photographer Harold S. Flanagan induces subject to smile, although he cannot see expressions. Flanagan was commercial photographer in Atlanta, Ga., before being blinded, continued to operate studio after losing his sight.

For Portraits, Flanagan sits in chair and has customer adjust focus on camera:

then he changes places with customer, loads film in camera, and makes picture.

Sample of Harold Flanagan's work since blindness is this portrait of his father.

Sudden blindness didn't stop Atlanta photographer from taking pictures

Pictures by Robert Kelley

Courtesy Ebony *Magazine*

GET ME in that square there. Sharp and clear as you can. Is there enough shirt front showing? Twist that little knob on the side. Come on, get it clear! You want to look pretty, don't you?"

This is Hal Flanagan talking—Harold S. Flanagan, of Atlanta, Ga.; occupation, photographer. He is instructing one of his portrait clients. All the while, a German shepherd dog named Arno sits and watches Harold's every movement. Flanagan can't make the intricate adjustments himself. He is blind.

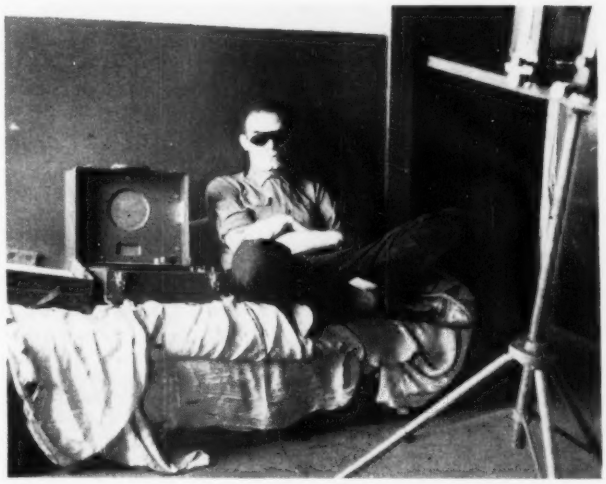
Despite this handicap, the personable 30-year-old lensman makes his living taking pictures. Flanagan always has been a photographer. He started taking pictures and developing them at Washington High School in Atlanta, and soon was doing some freelance work. He went to college for a year but didn't feel adjusted, and left school to work for a commercial photographer. Flanagan learned a lot, and eventually went out on his own, shooting portraits, weddings, kids—anything. Soon he was getting assignments from local business men and from a few publications. He was doing pretty well.

Six years ago, Flanagan's wife left him, and in despair he shot himself. The bullet failed to kill him, but robbed him of his sight forever. After recuperating from the wound, Flanagan decided to continue in photography. In mock seriousness he explains, "They held up my pencil-peddling license. I had to do something. Photography is all I know."

Flanagan makes portrait sitting a cooperative affair, using his customers' eyes when fine adjustments are needed that cannot be made by a blind man. When a customer comes in for a sitting, Flanagan first seats him before the camera and sets up the lights, and makes the aperture and shutter speed settings on the camera, all of which he can do by touch. (A standard lighting arrangement—a No. 1 and a No. 2 photoflood—has resulted in a standard exposure, 1/5 second at $f/4.5$, using Ansco Isopan film.) When the settings are made, the photographer changes places with the customer. Then the "subject," at Harold's direction, does the focusing. When Flanagan is satisfied that the compo- (*Continued on page* 112)

Adjusting camera, Flanagan is "helped" by leader dog Arno, who usually lies quietly. Dog jumps up if it appears Flanagan may trip.

When printing, Flanagan must ask customer or passerby for help.



Music is a major Flanagan avocation; he likes Stan Kenton, classical.

70-MM COMBAT CAMERA

Over-size "miniature" is rugged and versatile

By BOB SCHWALBERG

Designer Hubert Nerland, Graflex, and Capt. George Shivers of Ft. Monmouth Signal Corps photographic center try out new camera in New York.

FOLLOWING a preview meeting attended by representatives of the nation's leading picture magazines, press photography organizations, newspicture agencies, and photographic publications at which comments and criticisms were solicited, the Army Signal Corps officially announced last May the development of a new 70-mm combat camera of radical design. Incorporating many operational features of blue-ribbon miniature cameras with many other facilities that make it particularly suitable for combat photography, the new camera is the product of close collaboration between Signal Corps Photo Division headquarters at Fort Monmouth New Jersey and Graflex Inc.

Having the outward appearance of an overgrown miniature, the camera measures 9¼ inches across, 5 inches high and 2½ inches thick. With the normal 4-inch *f*/2.8 lens in place, it weighs 5½ pounds. An accessory 8-inch *f*/4 tele lens and a 2½-inch *f*/4.5 wide angle lens that gives greater coverage than a 35-mm lens on a conventional 24 x 36-mm camera are provided.

The camera makes fifty 2¼ x 2¼ (same proportion as 4x5) exposures on a fifteen-foot loading of 70-mm double perforated roll film. One complete winding of the spring motor, which transports the film and re-winds the shutter, readies the camera for ten shots which can be triggered in as little as five seconds. The focal plane shutter, which is of the rubberized-cloth type and travels horizontally, is fully synchronized and gives speeds ranging from a full second to a top speed of 1/500 second. The release button is conveniently located on the right-hand side of the camera back and is thumb operated.

Focusing and framing are accomplished with a combined rangefinder-viewfinder unlike any other previously built. As each lens is inserted into the camera's bayonet mount, lens elements can be seen rotating inside the viewfinder as it automatically adjusts itself to the exact field of view of whichever lens is being used. The superimposed image rangefinder is always in the middle of the field of view. To warn the photographer that he has exhausted his film supply, a red flag pops up inside the viewfinder after the fiftieth exposure. For following rapid action, an adjustable open sportsfinder is provided on top of the camera.

A removable back makes for easy loading and unloading. The film is handled in cassettes that are a triumph in themselves in that they do not require stripping down to attach the film leader onto the center spool as in cassettes supplied with other cameras. Instead, the flat edge of the film leader is simply drawn across the film plane and fed into the open jaws of the take-up cassette. With the film travelling from cassette to cassette there is no need for any re-wind mechanism.

To simplify battlefield captioning of each exposure, a numbering device, which contact-prints numbers from 1 to 50 on the upper right-hand corner of each negative, is provided. This is the only obvious weak point in the design, as the clarity of each number depends on the exposure given for the picture, and when this is not extremely generous the numbers fail to show up with any degree of legibility.

Among other features are a flashgun that is attached to the top of the camera with a rigid bayonet mount and a built-in knife for cutting out exposed sections of film for processing before the entire roll has been shot. The body is of a magnesium alloy, and all sorts of grommets and gaskets are provided to insure that dust and moisture are kept out. For easy maintenance, parts have been simply designed and the entire chassis made accessible by the removal of a few screws.

Throughout the demonstration, officials of both the Signal Corps and Graflex were careful to point out that the camera is a development model only, and many changes are likely to be made before it is put into full scale production.

Once the camera is available to civilians it is sure to find wide amateur and professional acceptance. Although there is much speculation about its rivaling the 35-mm miniature, it is much more likely that it will supplant larger cameras in more instances than smaller ones. The 35-mm cameras still have faster, short focal length lenses of much greater depth of field and a degree of unobtrusiveness and ease of operation that their new big brother can not hope to match. But if the position of small cameras is secure, some of the larger cameras are going to be threatened.

The sequence feature is going to earn the 70-mm many friends among photographers specializing in rapid action subjects, and the camera is almost certain to take over a lot of news coverage now done with 4x5 cameras. A lot of studio work now done with 2¼x2¼ reflexes is sure to go over to the new camera whose quadrupled film capacity and interchangeable lenses will fill a long felt need in this field.

One point that has given rise to much discussion is the problem of handling 15-foot lengths of film in the darkroom. Looping the film several times in deep tanks designed for 5 foot lengths of 35-mm film is not entirely satisfactory, and some new type of reel or drum device will have to be designed for deep-tank use. A motor-driven 2-reel tank similar to those used for aerial roll-film processing was reported to be under development by the Fairchild Camera and Instrument Company.

To Come Back With Better Pictures

The Kodak BULLETIN

Useful Advice

Every vacation picture worth taking raises some question on taking or technique. With a *Kodak Master Photoguide* in your pocket, the answer is easy . . . and positive. Take the question of filters. Just pull out the Master Photoguide, flip to the contrast viewing filters, look at your subject through each in turn, and pick the best. That's only one way the Master Photoguide comes in handy. It's a photo library of flood, flash, and special situation data, along with exposure and close-up tips, plus plenty of other "on the spot" information. $1.75.

Nowadays, you'll find Kodacolor film in many a professional's personal camera . . . it's that good. The chances are that your camera will take Kodacolor too, so you're sure to want the new booklet *"Let's Take Kodacolor Pictures."* It tells you, in detail, how to use Kodacolor under varying light conditions; gives tips on outdoor pictures including shadow and action shots. Flash, flood, and other data are included. Only 35c.

Your interest in the many phases of still color work will lead you to the *Kodak Color Handbook*. It gives you advanced and complete information on both outdoor and studio photography, with full data on Kodak color films and processes. Its 250 pages include more than 100 full-color illustrations. Mult-O-Ring bound for easy addition of supplementary publications. Price, $4. Registered owners of the Handbook also receive "Kodak Color Notes," issued periodically and containing valuable new information for color enthusiasts.

Every summer-camping youngster should have a copy of *"Picture Taking in Camp,"* to help him bring back a happy record of summer activities. Sets up picture projects which cover picture making in camp . . . from taking, to developing and printing under camp conditions. Illustrated with actual camp pictures. 25c.

Some good informative photographic reading for relaxing vacation moments is *"How to Make Good Pictures."* Tells the best way to find and place subjects, what elements make the best pictures, how to make pictures anywhere, anytime . . . in color or black-and-white. It contains hundreds of black-and-white pictures as well as 32 pages in full color. All-new edition, 224 pages, only $1.00.

Maybe you will be lucky enough to take a plane to reach your vacation destination, or take a seaplane ride at a resort. If so, you'll want the booklet *"Pictures from the Air with Your Camera."* It tells you how to get good aerial photographs with ordinary cameras, suggests possibilities, explains special problems. 16 pages. Illustrated. 25c.

Handy Accessories

Now is a good time, too, to take stock of those little photographic items that can add so much. The Kodak Pola-Screen gives you positive control of blue sky in your color pictures. Useful in controlling non-metallic reflections, too. Series IV, $6.75; Series V, $7.80; Series VI, $8.80. Kodak Pola-Screen Viewer, $6.75. At your Kodak dealer's.

On vacation, *you* want to get in the pictures, too. That calls for a Kodak Auto-Release. It delays the shutter action about ten seconds; gives you time to join the group in front of the camera. Works with any camera that accepts a cable release. $3.86.

Speaking of cable releases, maybe yours needs replacing. Kodak No. 5 Metal Cable Release won't stretch or kink—the spring core is protected by an outer casing of braided stainless-steel wire. Comes in 7- and 12-inch sizes. $1.05 and $1.30.

If you own a Kodak Tourist I or II Camera *f*/4.5, or Tourist I *f*/6.3, and really want to add versatility, get a Kodak Tourist Adapter Kit. Makes possible pictures in four sizes, including 28 x 40mm. (with Kodachrome 828 Film). Other sizes are half 620 (1⅝ x 2¼ inches), square 620 (2¼ x 2¼ inches), and the full 620 (2¼ x 3¼ inches). Price, complete with carrying pouch, $13.25.

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Bourke-White

(*Continued from page* 42)

You Have Seen Their Faces, which drew with such skill and sympathy the picture of American migrant workers and their families. She has since done much the same for the peoples of the Indian subcontinent in *Halfway to Freedom;* some of the pictures from the latter book are reproduced here.

Her ability to secure the cooperation of difficult subjects is clearly demonstrated in her picture-story on the British wife of tribal chief Seretse Khama, and in her photographs of Gandhi and other Indian leaders. Many photographers had endeavored to get pictures of Khama and his wife following the sensation created by the marriage between an African chief and a white British subject. Margaret Bourke-White, on her way to the domain of the Bamangwato tribe in Bechuanaland, made a hundred-mile detour across a desert to get a kitten as a present for Ruth Khama. This gesture opened the door to a photographic interview which scooped the world, and was used in both *Life* and *Time*. She dealt with the chief and his wife as friends, not simply as fair game for her inquisitive lens.

A similar softening-up process was necessary on the Gandhi assignment. It had to be directed toward the Mahatma's secretary; to win this man's approval she had to agree to learn spinning, and actually took a lesson in the craft. Won over by this gesture, the secretary promised her access to Gandhi's hut, but on his day of silence, and with the warning that she could expect no cooperation from her subject, or even recognition of her presence. At first, flashlamps were forbidden, but after much pleading the secretary agreed to let her take three bulbs inside, since the light was so bad.

This is the way she tells of what followed: "It was even worse than I had imagined. A little daylight came in, but it couldn't have been in a more unfortunate spot. From an uncovered window directly above Gandhi's head a single dazzling beam shone directly into my lens. His nut-brown body sank into the indistinct background in a dense fog of halation, which no shading or maneuvering seemed to cure. He was reading a pile of newspaper clippings, bowed over them so his features disappeared into the shadows."

The unfortunate position of the natural light was only part of her difficulty; her first two flash shots were spoiled. But the third one was perfect. It shows Gandhi in a characteristic attitude, engrossed in reading, the spinning wheel beside him serving as a symbolic prop.

There are some situations where winsomeness and charm are not so important in getting a picture as strong executive ability. This Bourke-White can also summon up for the occasion, as she did in photographing the firing of 155-mm "Long Tom" guns in Italy during the war. At first the procedure was for her to receive a signal from the gunner, so she could synchronize her exposures with the firing. But she pointed out that it was more logical for her to give the signal when her camera and lights were ready. With the procedure thus reversed, the commanding Brigadier-General happened by and stayed to watch the feverish passing of lenses, film-pack adapters and accessories. Within minutes, Bourke-White had enlisted him to operate the camera, while she, as mistress of ceremonies, continued to give firing orders! This is probably the only instance on record of a high-ranking officer working at the direction of a girl photographer.

An assignment which demanded all the stamina and endurance of a Commando was her 15,000-mile air journey to get pictures for a photographic essay on the Strategic Air Command. The first woman ever to fly in a B-47 jet bomber (and probably the last, she was told), she sat strapped in the bombardier's seat with parachute, oxygen mask, and crash helmet, trying not to remember that Plexiglas blisters like the one above her have been known to fly off into space, sucking airmen from their posts.

Flying at an altitude of 41,000 feet, at 550 miles per hour, she had to memorize the series of steps to be taken in case anything went wrong. She would have just 12 seconds to take those steps, during the period of "useful consciousness," before blacking out. As a routine precaution, she was to watch the blinker dial to be sure oxygen was flowing steadily. The pilot also suggested she watch her fingernails. "If they begin to turn blue you're not getting enough oxygen," he said. But she had just put on fresh red nail lacquer! Fortunately, all went well and there was no need for emergency measures.

The pictures she made for the SAC essay were dramatic and story-telling, and her thousand-word account of the experience which accompanied them gave editors and readers a new respect for her skill with words as well as pictures. She has frequently written commentary to record her impressions and sensations, as she did more recently for the helicopter story which *Life* titled *A New Way to Look at the U. S.* In it she spoke of getting "a heaven-and-earth look at bridges, cities, and incoming ships—not from the remoteness of an airplane but with that wide reach which the photographer could get if he hung from a skyhook, which is what a helicopter really is." The most arresting picture from that story is reproduced on page 43.

At the conclusion of the SAC coverage, she was quoted as saying it was "the most thrilling assignment of my life." She has said much the same thing often before, and her remarks on the helicopter story revealed equal enthusiasm. The fact is that whatever story Margaret Bourke-White is working on is, for the moment, her "most thrilling assignment." She brings to each new job the contagious ardor, the patient perseverance, the personal charm that make her pictures an exciting experience for all who see them. When she returns from Korea, she will once again have completed her "most thrilling assignment," and the world will have another enduring photographic monument to the energy and skill of Margaret Bourke-White.—

States
PHOTOGRAPHY
(POPULAR PHOTOGRAPHY)
Magazine
MAY 1952 ISSUE

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Stops and Speeds

(*Continued from page* 45)

to choose the right combination for the effect you want.

If you want to stop action, you have to use a fast shutter speed—perhaps the fastest allowed. That will make it necessary for you to use a wide aperture. The fast shutter will stop the action nicely, but the use of the wide aperture will reduce the depth of field (an example is Tom Blair's racing picture on page 47.) This means you will have to be focused accurately on the moving figure, the central subject, since there will be very little leeway of sharpness in front of and behind the subject. Control of depth of field can be used to good advantage. Selecting an aperture for shallow depth of field is a technique you can use if you want to separate a subject from an undesirable background. On the other hand, if you want to tie a subject in which the background, a long area of sharp focus is helpful. And for a three-dimensional effect, focus on a near object and stop the lens down for extreme depth of field.

The problem of exposure and depth of field as controlled by aperture and shutter speed can be tested to your own satisfaction. Just make a set of pictures with a constant shutter speed and varying apertures (like those on pages 46 and 47). You'll notice varying degrees of exposure and depth of field in the results. Another set of pictures made with constant aperture and changing shutter speeds will show a uniform depth of field, but varying exposure; also, if there is a moving subject in this series, it will range from very sharp to very blurred, as the shutter speed ranges from the fastest setting to the slowest.

Depth of field varies inversely with the focal length of the lens used. Lenses of long focal length have a shallower area; the zone of sharp focus in front and behind the subject is smaller than that obtained with lenses of short focal length. Most movie lenses, especially for 8-mm cameras, have practically unlimited depth of field. The normal 50-mm lens on 35-mm cameras has quite an appreciable area of sharp focus. This is a factor to consider when using aperture control.

In conjunction with focal length, one more factor controls depth of field—the distance at which you focus. This effect generally is the same for all cameras, varying only in degree. If you focus on a very near object, the depth of field will be considerably smaller than if you focus on an intermediate or distant object. Also, if you focus on an object at infinity (usually more than 100 feet from the camera) the zone in front of the subject will be quite large, usually large enough so that everything appearing in the picture will be absolutely sharp. Remember these factors when selecting aperture.

As you become more conversant with these basic variables, you will be able to accurately select the proper combination to stop action, or separate the subject from the background, or both, and still get correct exposure on every negative, every time.—

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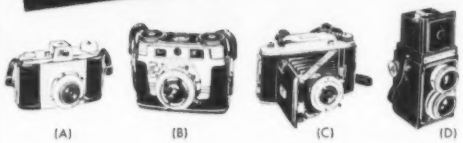

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Super XX	7.36	6.08
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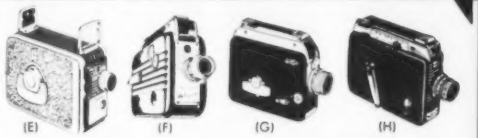
16mm MAGAZINE — 50 ft.		
Super X	5.50	4.52
Super XX	5.50	4.52
Kodachrome	7.15	5.85



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(H) Royal Magazine F1.9	176.25	137.50
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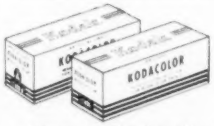

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Mercury II (f2.7) plus	44.50	76.00	48.00	78.00	64.50	109.50	112.00	84.00	61.00
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Argoflex EF with Case plus	24.50	56.00	28.00	58.00	44.50	89.50	92.50	64.00	41.00
Ciroflex B with Case plus	15.00	46.00	18.00	48.00	35.00	79.50	82.50	54.00	31.00
Ciroflex C with Case plus	10.00	41.00	13.00	43.00	29.50	75.00	77.50	49.00	26.00
Ciroflex D with Case plus	10.00	41.00	13.00	43.00	29.50	75.00	77.50	49.00	26.00
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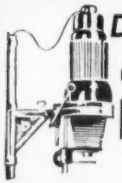

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	Model D Diffusion	Model C Double Condensers
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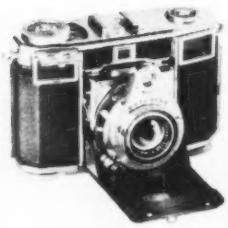

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Bleak Holiday

(*Continued from page* 69)

Scotia is a peninsula jutting out from the Canadian mainland on the south side of the Gulf of St. Lawrence. You can get there by following a round-about land route, or more directly by an overnight boat trip from Boston. The Weiner's took the boat.

They spent the first week scouting for a suitable location to photograph. "I wanted to get to know the people and see their life from the inside," says Weiner. "But I didn't have much time—three weeks at the most—so I had to pick some place small." He finally chose Blue Rock, a lonely, wind-and-wave-swept town clinging to the rocky east coast of Nova Scotia. The village included only a few hundred people and offered no accommodations for visitors, so Weiner and his wife lodged at the nearby city of Lunenburg (home port of the famous Grand Banks fishing fleet). Every morning they packed a lunch and drove the bumpy, winding road to Blue Rock.

It took the Weiner's a few days to convince the villagers that they weren't just another pair of casual American tourists. Dan carried a camera but shot nothing until the townsfolk began to accept him.

"They were wonderful people, poor yet full of pride and living a life of uncompromising independence. They took their time about opening up for strangers."

Gradually, after several visits and casual conversations, the Weiner's found they were making new friends. The first and most helpful of these was Norman, a fisherman who lived with his mother, father, wife and four kids in a house on the ocean's edge. Through Norman they got to know other villagers and learned more about their hard, lonely way of life. One touch of applied psychology helped: the Weiner's left Blue Rock on a "trip" for a couple of days. When they returned, the villagers regarded them as well-established friends and for the first time allowed Weiner to photograph inside their homes.

As you might expect from looking at his pictures, Weiner believes in stripping down the photographic process to essentials so that there will be as little barrier as possible between photographer and persons photographed. Consequently, his technique is simple. On this trip he used a Leica fitted with an f/2 Sonnar lens and loaded with Super-XX film. About 90 per cent of the Nova Scotia pictures were made by existing light, except for a few interior shots where Weiner used an electronic flash unit and bounced light from walls or ceiling. Even then, the artificial light merely boosted, not destroyed, the existing illumination.

Weiner depends on a meter to give him the on-the-nose exposures so important for high-quality technical results with 35-mm film. He processed the rolls himself, using Harvey Panthermic 777 for fine grain, since high-speed development wasn't necessary in this case. Another explanation for the excellent print quality he obtained is the fact that almost all the pictures reproduced here were blown up

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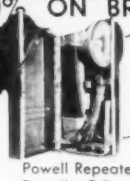

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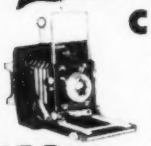

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Ciroflex "C", F 3.5	62.50	6.00
Rolleiflex, F/3.5 Tessar Solenoid flashgun	179.50	18.00
Rolleicord, F 3.5 Triotar, case	92.50	9.00
Ciroflex "B", F 3.5, case	49.50	5.00
Argoflex "E", F 4.5	24.95	5.00
Ciroflex "D", F 3.5, case	52.50	5.00
Kodak Reflex I, F/3.5, case, flashgun	72.50	5.00
Ikoflex I, F/3.5, case	74.50	7.50
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Ikonta "A", F 4.5 Novar	29.50	5.00
Super Ikonta "A", F 3.5 Tessar	72.50	7.00
Medalist II, F 3.5 Ektar, case, flashgun	219.50	22.00
Medalist I, F 3.5 Ektar, case	99.50	10.00
Super Ikonta "A", F 3.5 Tessar	69.50	7.00
Voightlander Bessa, Skopar, case	49.50	5.00
Kodak Tourist, F 4.5, 1/800th Shutter	79.50	8.00
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4x5 Graflex, F/4.5, film magazine	82.50	8.00
4x5 Busch Pressman, F/4.5 Ektar, B.C. flashgun, Vue-Focus	179.50	18.00
4x5 Press King, F 4.5 Ektar, R.F.	92.50	9.00
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Praktiflex, F 2.9 Victor, case	42.50	5.00
Contax "S", F 2 Biotar, case	199.50	20.00
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Kodak Magazine 16mm, F/1.9	99.50	10.00
Kodak Retiant, 8mm, F/1.9	69.50	7.00
Pathe 16mm, 1" F/1.5, case	259.50	26.00
Revere 60, F/2.8, F/3.5 Tele	122.50	12.00
Revere Magazine 16mm, F/1.9	129.50	13.00
Revere Magazine 16mm, Turret, F/2.5	129.50	13.00
De Jur "300," Turret, case, meter	222.50	22.00
Bolex "G" 8-16 Projector $250.00 value	199.50	20.00
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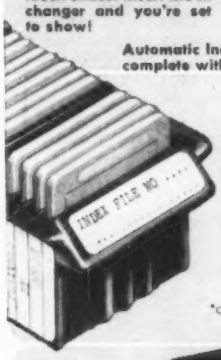

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from full frames. Weiner strives to do his cropping before he shoots so that as much of the negative area as possible can be utilized during enlargement.

Printing played an important part in recapturing the mood, the steely grays of sea and sky, the monumental quality of the fishermen's figures that Weiner saw and felt so keenly during his bleak holiday. He was able to use a No. 5 (normal contrast) filter with Varigam variable-contrast paper since most of his negatives were average in contrast and density. However, one of his most dramatic pictures (Norman in a sou'wester looming against the dawn sky) was quite flat and thin, having been shot in the rain at about six A.M. Although the technical quality of the negative was below Weiner's standard, he thought the content justified extra effort in getting a good print. By using a high-contrast filter to give maximum shadow-highlight separation and dodging during enlargement so that the face wouldn't go too dark, he squeezed out a memorable print.

Judged by conventional standards, his low-key results might be called overprinted. But Weiner made them that way deliberately; he tries to keep his prints true to the spirit of the subject matter. He believes, "There's no such thing as a good print—period. So-called print quality is a personal thing and depends on many considerations. If the print augments and heightens the content, then it's a good print. Otherwise there are no rules."

For Weiner, darkroom work is clearly a means to an end, another link in the chain of creative activity leading from what he saw at the moment of exposure to an honest re-creation of that moment in a black-and-white print. His meticulous care with details pays off in superb technical quality, but rarely at the expense of getting a living, spontaneous picture.

Once he broke down the wall of strangeness, Weiner's task was to learn as much as possible about the people of Blue Rock, enter their lives when he could—and photograph what he saw. The sea is their chief source of income. Each family has its own boats and nets; the men fish for herring in the summer and lobsters in the winter, using 28-foot gasoline-powered motor launches and working their nets from dories. Although this is not deep sea fishing (the men go out only a few miles and come back the same day), the sailing sometimes becomes quite rough. Landlubber Weiner fell violently sick every time he went along.

"We put to sea about 5:30 one rainy morning," he remembers. "The crew huddled in the drizzle and tried to puff soggy cigarettes. They looked thoroughly miserable, but they couldn't have felt any more dismal than I did—trying to fight off nausea and work my camera in the rain.

"Those sou'westers and oilskin slickers they wear aren't just picturesque—they're practical. I had on an old army trench coat and a hat. This was warmer than what the others were wearing but not exactly waterproof . . . what with the rain and the waves breaking over us I was soaked through in no time."

Fortunately, Weiner also found plenty to photograph on dry land. Social life in the village is somewhat limited. The villagers read newspapers and listen to American hillbilly music broadcast from Halifax; except for an occasional trip to buy engine parts or new fishing gear they have few contacts with the rest of the world. But Weiner pointed his lens at children playing in the sand flats at low tide, the welcome respite on Sunday afternoons in Norman's home, the men engaged in the interminable discussions about the fish, the sea, and the weather.

Probably few amateurs are as devoted to their hobby as Weiner is to his profession, and probably even fewer would want to spend an entire vacation in making pictures. But as Weiner says, "If you're really interested in photography you've got to work at it. That means spending time and effort, even on a vacation. But if you do sacrifice a little swimming and dancing, if you take time in getting to know your subject better, then you'll earn greater rewards. You'll have the satisfaction of meeting new friends and widening your knowledge of the world—plus a wonderful picture record of the experience."—

Street Scene

(Continued from page 74)

and, to get the effect I wanted, decided on a semi-silhouette. I chose a shutter speed-lens aperture combination of 1/100 second and $f/12.5$ to give an exposure small enough so that the white of the steam would not block up, but large enough to provide shadow detail. The camera was a Leica, loaded with Plus-X film, and a lens hood was used.

I find that this method of self-training to develop the ability of visualizing a picture and shooting it in almost one motion can be practiced by the simple exercise of taking mental pictures of commonplace scenes. A camera isn't needed—imagination is enough.

For example, let us say that you are walking along a street and see a group of children playing half-a-block ahead. In your mind, take a picture. Don't forget to put boundaries around what you see, for the camera eye, unlike the human eye, limits its vision to restricted areas.

Move in closer and make an exposure from the side as you walk past. Go in close and photograph only one or two children instead of the entire group. Open your mind's lens a little wider to get better shadow detail. Try different filters and imagine how they might affect tone separation. Visualize how the print would look if you lowered your angle of vision. Imagine what you would get if you stood on a bench and shot down. Walk beyond the group and look back to see how the lighting has changed. Alter the focus to make the background fuzzy. Use a slow shutter speed to blur movement and heighten the sense of action. There are hundreds of possible photographic interpretations of every subject; the more you try, the more you will become familiar with the variable elements that go into any photograph.—

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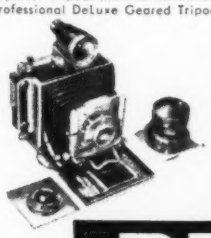

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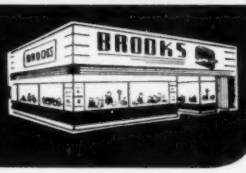

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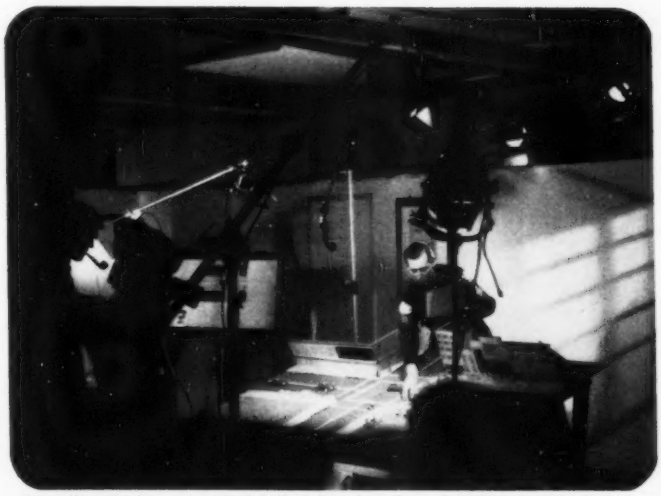
Films cut traffic toll

By ARTHUR L. MARBLE



Appalling highway accident toll in Los Angeles a decade ago jarred police to action. Photo section was formed to train officers and teach safe practices to pedestrians and drivers. (Above, motion picture production unit cooperates with insurance company in traffic education series; below, it films message for TV use.) Today the city's safety record is tops in its class.

TEN YEARS AGO the streets and boulevards in and around Los Angeles were among the most dangerous in the nation. Today they are the safest of any American city of more than a million population . . . and 16-mm instructional and training films were key links in the success of this safety campaign.

The annual highway disaster toll there a decade ago called for an immediate and far-reaching program to reduce the shocking degree of ignorance, carelessness and indifference on the part of motorists and pedestrians alike. At that time Deputy Chief Bernard R. Caldwell of the Traffic Base was aware of the fact that education involved changing not only the attitudes of the public but it meant training police officers to do a job of education and enforcement. A strong believer in the value of audio-visual aids, Caldwell turned to motion pictures to help do the job.

During the early years of World War II —a period that strangely coincided with Los Angeles' own renewed war against tragedies on the thoroughfares—the Police Department used whatever existing commercially-made movies could be found to help preach the gospel of safety. This was a good beginning, but it soon became clear to Chief Caldwell and his associates that Los Angeles traffic conditions presented particular problems that required special films. Also, there was a growing need for still photographs to use in accident-investigation and for legal evidence in court cases. The Mayor and City Council were converted to the idea of producing films and an appropriation was made to get a photographic unit started.

Looking over his Department to find a man with the required experience to head such a unit, Caldwell selected Dan N. Phillips, a successful traffic enforcement officer who during the War had gained a wide experience in Washington, D. C., producing both 35-mm and 16-mm films for the U.S. Navy. Definite policies were

(*Continued on page* 100)

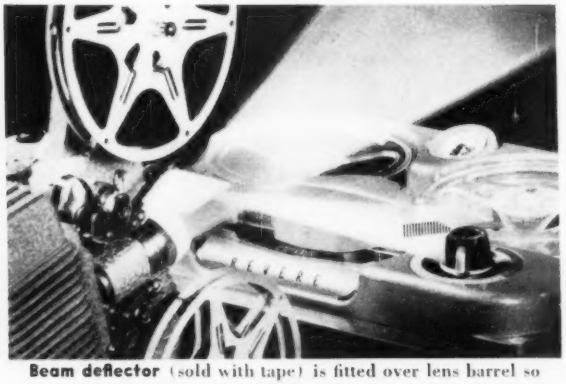
NEW TAPE TECHNIQUE

Simplifies sound movies

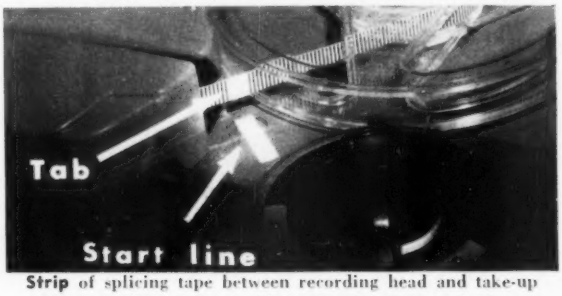
Inexpensive method synchronizes silent projectors to recorders with Synchro-Tape

By EDWARD J. MANKUS

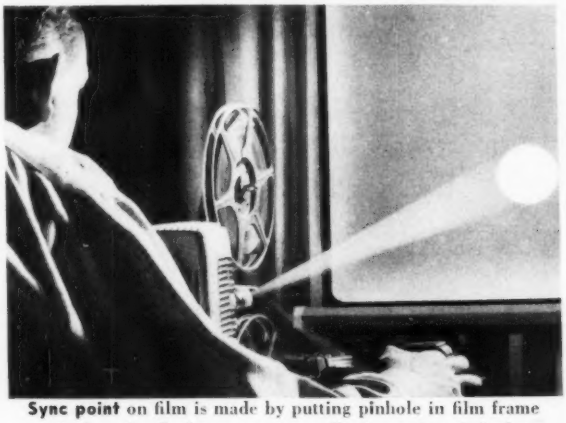
Spontaneous remarks, background music, running commentary, and sound effects—all add a third dimension to your silent films. Here's how with a recorder and Synchro-Tape.



Beam deflector (sold with tape) is fitted over lens barrel so that pulsating projector light strikes vertical tape lines with strobe effect. When tape lines "freeze," units are in sync.



Strip of splicing tape between recording head and take-up reel marks "start" line; white tape affixed to striped tape 12 inches from leader identifies permanent starting point.



Sync point on film is made by putting pinhole in film frame six inches ahead of opening scene. Projector is switched on first; recorder is started the instant pinhole cue appears.

A CLEVER METHOD of teaming up a silent projector with a tape recorder opens up interesting new vistas in sound synchronization for the amateur and the professional. And, chalk up these points quickly in favor: the system is inexpensive and utilizes for the most part a wide variety of presently-existing equipment.

The whole idea is the result of a new item developed by Revere Camera Company and called Synchro-Tape (a tape fitting ordinary recorders but which has vertical lines imprinted into the backing). The new tape plus a simple technique worked out by Revere engineers makes it possible now for the first time to synchronize any tape recorder operating at 3¾ inches a second with 8-mm and 16-mm silent projectors that have adjustable speed control and three-bladed shutters. (Most tape recorders and most projectors fit within these groups; if there is any question about yours, refer to literature accompanying your equipment or get in touch with your dealer).

Advantages of adding sound to movies are well known and by now taken for granted, but it won't do any harm to remind ourselves that giving voice to our films allows us to add musical background, sound effects, a running commentary which takes the place of titles and which moves our story on faster and better by smoothing the continuity and boosting the interest, and allows us to preserve the voice of children and other loved ones for later listening.

Sound is recorded on the Synchro-Tape in the normal manner. Synchronization is achieved by co-ordinating the intermittent illumination coming through the projector lens with the travel of (*Continued on page* 101)

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Hollywood report

by Louis Hochman

Inferno Impromptu

'Twas a hot time in the old town t'other day when Fate took over at Warner Brothers and produced a super de luxe spectacle that will go down in history as the fire scene to end all fire scenes. No conflagration ever conjured up by a zealous crew of special effects men could hold a match to this colossal inferno that made cinders out of eight acres of choice Warner's real estate, and caved in Stage 21, its biggest sound stage. A whole New York street (simulated, of course) left this vale of tears in a puff of smoke. For hours, chaos ruled the roost. Everyone who knew how to push a button ran for a camera. The camera department was busy handing out hand cameras. That fire laid waste a good chunk of Warner's but Warner's didn't let the fire go to waste. They shot loads of black-and-white and WarnerColor to fill their library. Black-and-white and color stills were made of the charred ruins for future background projection scenes. Everyone was trying to save something. He-men Burt Lancaster and Ray Bolger rescued a huge arclight worth thousands. One street set in the danger zone was freshly rigged with props, street vendors' pushcarts, little stalls, etc. A prop man came tearing out of it with a dozen loaves of bread clutched in his arms. Gordon MacRae, Steve Cochran, and even boss Jack L. Warner pitched in to help with the hoses. Frenzied firemen were trying to hook their hoses to red fire hydrants which turned out to be dummy props. And always on hand with a little salt to sprinkle into sore wounds, was a TV cameraman who got in but was promptly booted out again to do his telecasting from the sidewalk. Somehow, TV just isn't welcome on the Warner lot.

For a while, it looked like Warner's precious film library would go up in smoke too, but the vaults held out. Surrounded by concrete walls several feet thick, the films kept cool while the fire, raging only 200 yards away, peeled and blistered the paint on the vault walls.

Window That Wasn't There

At Republic, where the Joseph Kaufman production, *Sudden Fear*, is being filmed, they had to improvise, even as you and I, to create the illusion of a nonexistent window. The window which wasn't there had to cast its shadow on a wall that would be seen in the background when Joan Crawford opened a pair of doors during her exit. To cast this shadow, grips erected a couple of dark baffles, hung a curtain between them, stood a grandfather clock behind the curtain, then suspended a couple of cross-piece slats and a large gobo on adjustable stands to cast shadows simulating the window frame and panes. Hitting this conglomeration with a powerful arc light caused just the right kind of shadow to fall on the wall within.

Make-up Magic

The problems of movie making can age a person in a hurry but for some producers, even that's not fast enough. On *The Miracle of Our Lady Fatima* set at Warner's, makeup artist Gordon Bau gave old Father Time a healthy shove ahead

Susan and Gilbert Roland, before and after.

with his special aging tools. In one day's shooting, eleven-year-old Susan Whitney, aged 35 years from the 10-year-old girl she played in the morning, to the 45-year-old woman she played in the afternoon.

Now if Bau could do vice versa with 45-year-old women (which he no doubt can), he could start a stampede.—

THE STORY OF ROBIN HOOD—*Walt Disney for RKO*—Richard Todd, Joan Rice, Peter Finch. Photography by Geoffrey Unsworth, in Technicolor. Filmed entirely in England to get more natural setting for Robin Hood tale. All live-action film, beautifully photographed with much colorful mood-lighting to emphasize individual scenes.

THE MIRACLE OF OUR LADY OF FATIMA —*Warner Brothers* — Gilbert Roland, Susan Whitney, Sherry Jackson. Photography by Edwin DuPar, in WarnerColor. WarnerColor at its best with many outstanding lighting effects, especially during the vision sequence.

LOVELY TO LOOK AT—*MGM*—Red Skelton, Howard Keel, Kathryn Grayson. Photography by George Folsey, in Technicolor. Many colored light effects in dazzling dance routines. Big scene: a spectacular fashion show.

SCARAMOUCHE—*MGM*—Stewart Granger, Eleanor Parker, Janet Leigh. Photography by Charles Rosher, in Technicolor. Period picture colorfully presented. Dramatic action sequences.

THE FIGHTER—*United Artists*—Richard Conte, Vanessa Brown. Photography by James Wong Howe, in black-and-white. Dramatic low-key mood lighting a la Jimmy Howe.

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Traffic Toll

(*Continued from page* 95)

developed for making films both for the in-service training of the hundreds of officers, and for the public education films that were to be shown before schools, clubs and other civic organizations.

Sergeant Phillips assembled from existing personnel, a small but effective staff, mostly film hobbyists who were genuinely interested in photography.

The Police Department film production studios are located on the third floor of a headquarters building in the heart of downtown Los Angeles. In addition to offices and equipment storage and darkrooms, there is a main stage, where the police-made stage sets are constructed. Next to this is a combination editing and re-recording room, which also houses a growing library of stock shots. This room is equipped with turntables and a Kinevox dubbing head with a four-channel mixer. A Bell and Howell synchronous projector is used for re-recording purposes.

Motion picture equipment includes three 16-mm cameras, an Auricon for sound recording and a Bell and Howell 70-DA for accident coverage. Both black-and-white and commercial Kodachrome are used in the police films. Processing is done commercially.

The traffic films produced by the L. A. Police Department are popular not only in many Southern California communities, but requests for them have come from all parts of the nation.

In an effort to extend its services to the utmost, the police film section led by Sergeant Crewe has co-operated with potential industrial sponsors of traffic films. Through its advertising representatives, the General Petroleum Corporation was the first major sponsor to seek the aid of the photographic section in the production of a three-reel traffic education film to be used in theaters, television, schools and clubs. The project received the careful attention of officers who were best equipped to offer guidance. "Then There Were Four," was the resulting film, now in national distribution.

For use in high school classes in driver education, the Lumberman's Mutual Casualty Companies produced a series of 13 subjects under the general title "Sergeant Bruce Reporting." The Photographic Section not only supplied the leading character but provided much technical aid in the making of these films.

Another important phase of the work of the Photographic Section is the preparation of traffic education films especially for TV. These are chiefly in the form of one-minute spot announcements or warnings that are timed to appear at critical traffic periods such as Labor Day and New Year's Day when the accident rate rises sharply.

Evidence that Los Angeles city has made great progress in its ten year campaign against accidents is shown by the fact that in the latest annual Traffic Safety Contest sponsored by the National Safety Council, Los Angeles won the

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Simplified Sound Movies

(Continued from page 96)

the tape. The pulsating light from the projector is carried to the vertical lines on the tape by means of a small lens deflector (packed with each roll of Synchro-Tape) which is fitted over the lens barrel. The projector light has a stroboscopic effect on the tape lines. Thus, the speed of the projector can be adjusted by means of the rheostat until the lines appear to stand still. When the lines are still, then the speed of the projector is perfectly synchronized to the tape recorder at 18 frames a second (a speed selected as most practical for best results). Slippage, shrinkage, expansion, and speed variation from unit to unit is compensated for with this system.

Assume now that we have our projector, tape recorder, and Synchro-Tape (including lens deflector). Let's work our way through so we can set it up simply and make it operate smoothly. First we'll set up the movie screen in the usual manner, and place the projector on a table in front of it. Now we place the tape recorder in front of the projector, allowing about an inch clearance between film take-up reel, and recorder. Arrange height of projector so that lens is a few inches above the level of the tape travel (see illustrations).

Turn on projector and light switch, focus lens on screen, preferably with test film in gate, and attach snap-on reflector to projection lens. Bend reflector slightly until it picks up bright reflection from edge of projected light rays and adjust so that reflected beam is cast down on recorder at a point between the recording head and take-up reel. When properly adjusted, the reflector will light up the tape without shading the picture being projected on the screen.

Synchronization is achieved, as mentioned before, by running the tape recorder, and adjusting the projector speed with the rheostat. When properly synchronized, the vertical lines of the tape will freeze to an illusionary standstill.

Voltage fluctuations occasionally will cause the lines of the tape to drift in either direction. If lines advance to the right, increase speed of projector; if lines retard to the left, slow the speed of projector with rheostat knob. Adjustment is neither difficult nor critical, and is within full control of the projectionist. For best results, practice this adjustment.

When a good line freeze of the tape is obtained, place a tape mark opposite the pointer of the projector rheostat to establish the approximate spot to use in starting the projector for subsequent runs.

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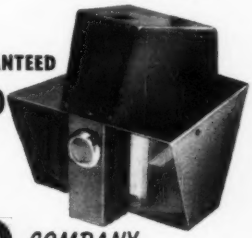

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with projector requires cueing of both units. This is accomplished by first placing a strip of splicing tape or a grease pencil line on the recorder, between the recording head and take-up reel (see illustrations). The mark is used as the starting point of the tape and is easily seen since it is illuminated by the lens reflector. Use of leader tape is recommended to protect, identify, and add neatness to your tape work. About 12 inches beyond the leader, press onto the lined surface, a tab of white splicing tape and trim it neatly with scissors. This cue identifies the permanent starting point of the tape recording and must always be lined up with the other cue line established on the recorder.

Motion picture film chosen for synchronization should have at least three feet of leader. The sync point on the film is now made by pricking a pin hole in the center of the film about six inches ahead of the opening scene or title. Thread the film into the projector gate with the pin hole before the top sprocket. Synchronized starts are obtained by always starting the projector first, and waiting for the pin hole flash to appear on the screen. The recorder must be started the instant this flash is seen. Slight adjustments may be necessary to hold the synchro-lines motionless, but only occasional monitoring of the rheostat will be necessary once the freeze is obtained. Keep lines motionless during recording session, and perfectly synchronized playbacks will be assured.

With tape recorder and projector properly threaded and cued, plug in the microphone and adjust for proper recording level. If entire process is to be handled by one person, narration should be made with the microphone held close to the lips. This means feeding less volume into the recorder, thereby eliminating background noises. For best results, however, microphone should be situated about ten feet from projector. This requires the aid of an assistant.

Music from records or actual live sounds can be introduced easily into the tape following this simple tabbing system:

Edit movies carefully and make a list of all scenes in order of their appearance. Check off scenes chosen for dubbing of special sounds. For example, Scene No. 3 may show a busy housewife operating an electric sweeper. This is a common mechanical sound that can be recorded separately later and dubbed in to that particular scene. Many other sounds such as an alarm clock ringing, or a tea kettle whistling are live noises available and easily added to the movie. Sounds that are difficult to obtain may be purchased from dealers who specialize in sound effect records.

In order to dub in these special sounds it is necessary to make a preview run. Set up tape recorder and projector in the same manner described for straight narration. Plug in microphone and switch into recording position. Adjust volume until record level bulb shows a bright flash when finger is snapped into the microphone. Run through entire reel of movie film and carefully monitor rheostat

(*Continued on page* 113)

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Summer Camp

(*Continued from page* 66)

and with your camera, so they won't stare when you show up for later pictures.

From that point on, it is a simple matter of being alert to catch kids in the act of having themselves a whale of a time, from swimming to acrobatics. There is no need to worry if your first shots don't capture the peak action which was your aim. Kids are so wonderfully natural that they won't mind repeating. They get utterly and spontaneously absorbed in the action itself, whereas an adult would be likely to be stiffly and self-consciously concerned not with what he is doing but how he looks to the lens. Anyhow, remember that a game of baseball or a swim session lasts for some time so you'll be able to make many shots.

Lighting is one of the most important elements in making good camp pictures. Make sure you use it to advantage! Try to work so that you can use side-lighting—it is best for bringing out textural detail and more natural expressions. Avoid, if possible, the taking of pictures between eleven in the morning and one in the afternoon. The mid-day sun produces deep and unpleasant shadows, especially in portraits. Many of the best pictures can be made in the slanting sun of morning or late afternoon, when there is a beautiful, soft, over-all light. Don't hesitate to take pictures even as late as six or eight o'clock.

Shooting in open sunlight doesn't present many problems, but if you move into shady areas, you will have to be more careful. There will be times when interesting action is taking place in shade, such as the little boys dressing after a swim, shown in the candid shot on page 65. Extreme care must be used in such a light because there is a high degree of contrast between the sunlight and shadow areas. If the trees overhead are dense enough so that an over-all light filters through the leaves, you can obtain some very wonderful effects. But, if this is not the case, you will have patches of brilliant light against spots of deep shadow. Shooting under such lighting conditions, with the sun at your back, can be pure murder, which you will soon find out when you start making prints from such negatives. The best method of solving the problem is to shoot against the light which will give you a more even distribution of light and shade. Under these conditions, it is a good idea to check your exposure with the meter.

Don't forget to take some over-all scenes to establish the identity of a particular camp. You can combine human interest with scenic beauty by placing one or two figures in the foreground or middle-distance. Scenery with human interest captures the setting and establishes the atmosphere of a camp. Story-telling pictures which show the name of the camp, or directional signs around the camp, also help to establish the locale.

In addition to atmosphere scenes, you will want to include some of group activities, such as flag raising, campfire sings,

team games, hiking groups and water sports. You'll have to be ready to shoot fast unless it is a quiet activity such as some craftwork, story-telling time, reading aloud, or singing. The best action shot of group swimming is when a crowd of eager, whooping kids race to the water's edge. This is a natural situation which the kids love. The picture shown here was made simply by telling the kids, as they lined up on the edge of the lake, to run as hard as they could and to hit the water with a splash. After choosing a position where the side-lighting would pick up the splash of water against the figures, it was easy to wait for the action to pass the camera.

Take a tip from the methods used by magazine photographers who have to cover large-scale activities in a simple but effective manner. There must be the over-all view to establish location. Then, the middle-distance views to gain an impression of group activities without special emphasis on any particular person. And then, the closeups, where you get the intimate glimpse of what one person is doing or to establish identity with the principal personality of your story. In this case, it probably would be your own child or a buddy. Sequence shots of some special event can tell a vivid story even in two or three pictures. Best places to look for these pictures are in individual sports or activities.

Most of the long shots can be made as you wander about the camp. The middle-distance and close-up shots may have to be directed in order to obtain the best action and composition. But, as we have said, if you give a youngster a natural situation to play out, he will cooperate to the fullest. The most important thing about close-ups is backgrounds. There is a tendency to include too many distracting elements such as ends of buildings, poles, trees, or even too many campers walking around in back of your subject. For portraits, move your subject to a spot where there is open sky and shoot upward so the sky will form a pleasing background. Or, if you are near trees, you can shoot with a wider lens aperture so that the background will be out-of-focus and less distracting.

You can also try for night and indoor shots, if you have flash equipment. There will be plenty of chances for good shots at campfire scenes, indoor games, shows put on by the kids, meal time, and so on through the activities which are normally lacking in natural light. Open flash is a good substitute if your camera is not equipped with flash contacts or a synchronizer. Or, very good pictures can be made by substituting photoflood bulbs for the ordinary lights. The children will soon be used to the more intense light so that you can move about freely for different views. And don't forget the many wonderful shots that can be made with natural light inside an open door or beside a window.

There is an endless variety of picture material at camp—and a little planning plus your own good instincts will enable you to make a picture story that will keep the memories of camp life alive for many months after summer is over.—

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Synchro-Sun

(*Continued from page* 54)

development contrast on top of subject contrast. Barring the presence of nearby light-colored reflecting surfaces you can practically count on a burned-up soot-and-whitewash picture with normal exposure. To the photographer who is obliged to depend upon commercial photo-finishing, synchro-sun is truly a godsend. And while we're at it, let's not overlook its value to the Polaroid camera user who is obliged to use a direct-positive material of inherently high contrast which can't be manipulated very effectively.

How do we go about it?

To use the technique effectively we must adhere to the following conditions:

1. The fill-in flash source must be synchronized to the camera to operate at maximum efficiency at the shutter speed(s) that will be used for making synchro-sun exposures.

2. The fill-in lamp should be placed as close as possible to the optical axis of the camera lens and aimed squarely at the subject to avoid confusing secondary shadows. (It is better to place the lamp a little higher than the lens if it can't be placed on the same level, and on the shadow side of the camera if it can't be aimed directly along the lens axis.)

3. There must be a handy method for controlling the intensity of the fill-in flash source to put just enough light into the shadows to produce a natural and believable shadow effect. Ordinary flashbulbs, for example, are either covered with a handkerchief to reduce the light emitted or, removed from the camera bracket and moved closer to or further from the subject depending upon how much light is needed. Electronic flash can be more easily controlled as long as it is properly synchronized to the camera shutter. Details will be found below in our survey of exposure methods.

And how do we figure the exact exposure settings? Is it difficult?

It all depends on the film and fill-in source selected. For instance, if we're using Kodak color materials we can choose either of two simple fill-in systems. One involves the use of a clean white handkerchief draped in front of the flash lamp. The other suggests maximum and minimum fill-in lamp-to-subject distances which will produce a pleasing result. All we have to do is select our exposure conditions from a table. Look at the fill-in procedure for 35-mm Kodachrome, Daylight Type, reproduced from the latest instruction sheet, and shown below.

Note the wide choice of shutter-speed and lens-opening combinations afforded and also the relative flexibility in fill-in lamp placement despite the relative inflexibility of the color material.

And now look at the fill-in flash instructions that come with Ektachrome Roll Film, Daylight Type, also shown below.

Actually, the two Kodak tables can be used interchangeably, and they can be applied without complications to any color transparency films of the same effective film speed.

What about light sources that are not covered by the foregoing tables? And how do we handle black-and-white films? And electronic flash as a fill-in source?

We can use Kalart's new *Synchro-Sunlight Quick Guide* or any other recently published fill-in data as a take-off point. However, if we are intent on working from a universal system that will apply to any fill-in source at any time, the follow-

Instructions and table for Kodachrome

In the following table, note the choice in the lamp-to-subject distance range offered by the choice of shutter time and lens opening. With flash fill-in, use the same setting for front, side, or back lighting. Note, however, that flash shutters designed primarily for Class F (SM and SF) lamps, such as the shutters on Pony Cameras, must be set at 1/25 second when blue lamps are used.

Lamp-to-Subject Distances for Supplementary Flash

Shutter Speed and Lens Opening	1/25 between f/8 and f/11	1/50 between f/5.6 and f/8	1/100 between f/4 and f/5.6
5B or 25B Lamp	5 to 10 feet	7 to 14 feet	10 to 20 feet
22B or 2B Lamp	8 to 15 feet	10 to 20 feet	15 to 30 feet

Instructions and table for Ektachrome

With bright sunlight and a clear blue sky, *a desirable lighting ratio of about three to one is obtained by using the 22B Photoflash Lamp at 12 feet or the No. 5B Photoflash Lamp at 8½ feet. At shorter distances, a clean white handkerchief can be draped over the flash reflector to maintain this ratio. The following table is based on an exposure of 1/50 second at f/6.3:*

LAMP-TO-SUBJECT DISTANCE	USE OF HANDKERCHIEF WITH 5B LAMP	USE OF HANDKERCHIEF WITH 22B LAMP
4 ft	2 thicknesses	—
6 ft	1 thickness	2 thicknesses
8½ ft	no handkerchief	1 thickness
12 ft	—	no handkerchief

ing approach will be found relatively fool-proof.

The first step is to find the normal exposure for the sun-lighted areas of the subject using an exposure guide or meter.

The next step is the adjustment of the intensity of the fill-in flash source that goes off in synchronism with the normal sunlight exposure.

Obviously, there is a very close relationship between the lens-opening and shutter-speed combination selected for the basic sunlight exposure and the distance between the fill-in source and the subject that will produce the natural fill-in effect desired.

We have found a suitable formula in the following system:

For color: adjust the effective intensity of the fill-in flash source so it will produce one-half to one-fourth the subject illumination that would give us a normal exposure if the flash were the sole light source.

For black-and-white: adjust the fill-in to produce from one-fourth to one-eighth the normal exposure requirement.

In each case, the higher fill-in exposure figure produces a more luminous effect, while the lower fill-in value does a better job of delineating the shadows. As the foregoing Kodak tables indicated, the values aren't extremely critical and there's no reason to get worried about the possibility that missing the "ideal" fill-in exposure will ruin the result. There is only one really serious danger—that of putting *too much* light into the shadows.

The key to the exposure intensity of the fill-in flash source is, of course, its guide number (when used as the sole light source with the particular film, at a given synchronized shutter speed). If we divide the guide number by the lens opening (f number) that will be used for the normal sunlight exposure, we derive the flash lamp-to-subject distance producing a full, normal exposure. Since we are not interested in normal fill-in exposure intensity, but in the effects produced by $\frac{1}{2}$-normal, and $\frac{1}{4}$-normal, and $\frac{1}{8}$-normal intensities, it's necessary for us to set new guide numbers corresponding to these reduced intensities:

Effective exposure intensity	*How to adjust normal guide number*
$\frac{1}{2}$-normal	Increase by 40% (multiply by 1.4)
$\frac{1}{4}$-normal	Increase by 100% (multiply by 2)
$\frac{1}{8}$-normal	Increase by 180% (multiply by 2.8)

Now here's a practical example. Assume we're exposing a sheet of Ansco Color Film, daylight type, with a No. 25B lamp for synchronized shadow fill-in. The correct sunlight exposure, according to our exposure-meter reading is produced by any of the following shutter-speed and lens-opening combinations:

1/10 sec at f 12.5
1/25 sec at f/8
1/50 sec at f/5.6
1/100 sec at f 4
1/200 sec at f 2.8

Since our flashgun is efficiently synchronized for 1/25 sec (and we have no objection to the depth of field produced at an aperture of f/8), we select 1/25 sec at f/8 for our basic sunlight exposure. We look up the guide number for 25B lamps

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at 1/25 sec in the Ansco Color film instruction sheet and find it to be 50. We want the luminous shadow effect produced by a fill-in source at ½-normal exposure intensity, so we multiply 50 x 1.4, giving us a new guide number of 70. Now, we divide the new guide number, 70, by the lens opening for our basic exposure, f/8. 70/8 = 8.75. Thus, if we place the fill-in source 8¾ feet from the subject, we get our illuminated shadow effect.

Had we preferred the deeper shadow effect produced by a ¼-normal fill-in exposure intensity, we would have doubled the normal guide number deriving a new guide number of 100. Dividing 100 by f/8 would have indicated a lamp-to-subject distance of 12½ feet. In practice, any fill-in distance between 8¾ feet and 12 feet will produce a pleasing result.

The system assumes that the lamp-to-subject distance can be easily increased or decreased either by removing the flashgun from a fixed camera or, if it can't be detached, by moving the camera and flashgun together. Should it be impractical to detach the flashgun from the camera and should it be necessary to keep the camera in a fixed position, the fill-in exposure must be approached from the other direction. After establishing the basic sunlight exposure, divide the adjusted flash guide number for the fill-in effect desired, by the fixed lamp (and camera)-to-subject distance. The result is the f/number (lens opening) producing the desired effect. If this happens to coincide with the f/-number of the basic sunlight exposure or comes within half a stop in either direction, there is no problem. If the result of the division is a lens stop or more higher (numerically) than that of the basic exposure, the intensity of the fill-in source has to be reduced; if the result is lower, the intensity of the fill-in source must be increased. One or more of the following expedients can be used to alter the intensity of a fixed fill-in flash:

- Remove the flash reflector—reduces intensity 1 to 3 stops
- Cover lamp in one fold of clean handkerchief (white)—reduces intensity 1 stop
- Cover lamp in two folds of clean handkerchief (white)—reduces intensity 2 stops
- Place matte diffusing screen or screens in front of lamp—reduces intensity 1 to 3 stops depending on number and type of screens used
- Use larger or smaller flash lamp—range of ½ to 3 stops in either direction
- Change position of focusing flash reflector—range of ½ to 2½ stops in either direction

The big advantage of electronic flash over conventional flash is in the fact that the effective intensity can be readily controlled from a fixed lamp-to-subject position. In other words you don't have to drape the reflector with a handkerchief to reduce the light intensity or detach the lamp portion of the unit from the camera bracket—unless you prefer to do so. To reduce the effective fill-in exposure intensity at a fixed lamp-to-subject distance, we select a basic daylight exposure with a relatively small lens opening (high f/-number) and slow shutter speed. To increase it, we select a large lens opening and proportionally faster speed.

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the fact that portable electronic flash, with a total light duration of 1/500 sec and faster (depending on the model of the unit), has the same effective intensity *at all shutter speeds* once it has been properly synchronized for the fastest one. In other words, the same guide number applies at all shutter speeds. (By comparison, ordinary flash lamps require a different guide number for each successive shutter speed faster than 1/50 sec.)

To set our synchro-sun exposure with electronic flash, we work backwards. We first divide the normal exposure guide number for the flash unit and film used, by the fixed lamp-to-subject distance. The resulting figure is the *f*-number that would produce a full normal exposure if the fill-in were *our sole light source*. One stop smaller gives us $\frac{1}{2}$-normal shadow fill-in; two stops smaller, $\frac{1}{4}$-normal fill-in, and three stops, $\frac{1}{8}$-normal fill-in. We now determine the normal sunlight exposure with a meter or calculator and make our synchronized electronic flash exposure at the shutter-speed and lens-opening combination corresponding to our fill-in requirements—at the lens opening that will give us $\frac{1}{2}$, $\frac{1}{4}$, or $\frac{1}{8}$-normal exposure intensity as the case may be.

For example:
Normal guide number for "Z" electronic flash unit with daylight Kodachrome —45
Lamp-to-subject distance (fixed by camera position)—10 feet
Guide number divided by distance—45/10 = *f* 4.5
List of shutter-speed and lens opening combinations producing normal sunlight exposure—with corresponding fill-in intensities:

Exposure Combination	*Fill-in Intensity*
1/500 sec at *f*/2	
1/400 sec at *f*/2.2	
1/200 sec at *f*/3.2	2 normal
1/100 sec at *f*/4.5	Normal (too bright)
1/50 sec at *f*/6.3	$\frac{1}{2}$-normal
1/25 sec at *f*/9	$\frac{1}{4}$-normal

Conclusion: Expose at either 1/25 sec at *f*/9 for deeper shadow effect or 1/50 sec at *f*/6.3 for more luminous shadows.

As a general rule, black-and-white photography provides greater "margin for error" than color. If we're a little shy on our fill-in flash intensity, a little manipulation in printing the negative can often save the elusive shadow detail. Moreover, our only concern is detail, *not detail and color*. Finally, the use of a reducer on the negative can frequently correct errors.

The effect of the fill-in flash on sunlighted areas next to the shadows being illuminated has purposely been left out of the foregoing discussion. When the fill-in source is aimed directly at the subject along the lens axis, the highlights receive the same amount of extra lighting as the shadows. This increases the effective contrast as well as the highlight illumination level to a small but measurable extent. However, the latter is not great enough to require a reduction of the sunlight exposure, even with color film, while the former is absorbed by the latitude of the procedure for synchro-sun exposure calculation outlined above.

Lighting contrast measurements have also been omitted—because they are an unnecessary complication. The idea is to use fill-in flash in bright sunlight under a clear sky. Under an over-cast sky, flash causes more trouble than it's worth by overlighting the shadows.—

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20 Ways to Pose a Girl

(Continued from page 59)

you mean when you describe a pose to them. They're not rag dolls; you can't bend them. It's a "hands off" proposition.

My first model, Pat Hall, was one of those unusual persons born with a talent for posing. In analyzing her pictures I found that posing, in general, could be divided into four basic categories: reclining, seated, kneeling, and standing. With variations on these, literally hundreds of different poses are possible. I decided to make a chart to illustrate these different positions. It proved to be such a great help that I now carry it most of the time.

The average photographer has so many technical details to watch that he is apt to place less value on the posing and composition—thinking that a girl's beauty alone carries the picture. This is far from true. To me, a pin-up must have candidness to make it appealing. If it's stiff and corny, there's nothing worse. The pose, not the model, decides this. That's why I place such importance on putting the model at ease. If she's having fun, her pictures will reflect it.

Since the majority of models have to be told how to pose, or *shown* how, that's where the value of this posing chart comes in. Since each person has a different anatomy, it's impossible to copy a pose in exact detail. But, by showing your subject a picture of what you're trying to attain, it acts as a starting point and from there you can change according to her figure.

If I notice that a model's legs are her most outstanding feature, I emphasize them. If, on the other hand, the legs are not particularly attractive, they can be camouflaged, so to speak, by using seated or kneeling poses. Similar camouflage can be employed if it is necessary to minimize any portion of the body. For instance, a thick waist can be hidden by having your model lean forward with her body turned slightly sideways to the camera's view.

Don't be in a hurry. If you find that a pose is definitely not the type for your subject, try another. I usually start my posing with the legs and work the rest of the composition around them. Expression is last of all, usually spontaneous, when I'm satisfied with the pose—satisfied that it shows each portion of the figure to best advantage. Here's a good little point to remember—always get your model to point her toes. You'll be surprised how much this will enhance her pose.

Props are of considerable help because, with them, a model doesn't feel quite so alone and often a prop automatically lends itself to a pleasing pose. But be careful that they don't detract from your subject.

Here, then, is a group of my favorite basic poses. Use it as a guide and you'll find your models are quick to offer their own suggested changes. It will act as an "ice-breaker" and provide for a more planned shooting system and a greater percentage of good results.—

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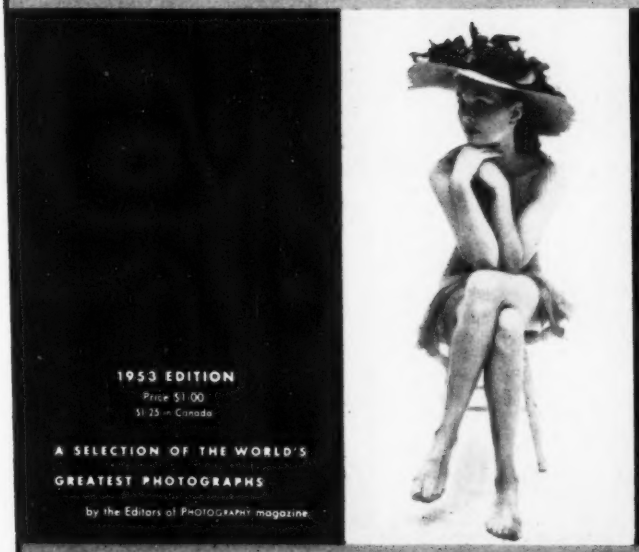

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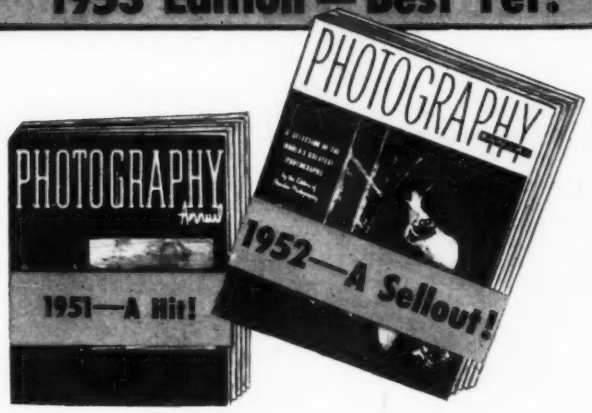

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Blind Man's Camera

(*Continued from page* 81)

sition and focus are accurate, the client and cameraman again swap positions, and Flanagan makes the picture.

Once the picture is made, Flanagan is as much at home in the darkroom as anyone else, except for one operation—printing. Film processing is no problem. Harold develops by time-temperature method, using an audible interval timer. For small negatives he uses Ansco 17 developer. He prefers Eastman DK-50 for portrait negatives.

In printing, however, Harold needs a little visual help. Since he cannot see to judge contrast, usually he waits to print until someone else is around to tell him if he has the right contrast. He makes a mental record of the developing time which gave him the best print, and then he goes on from there, using that time for the rest of his prints of the same or similar subjects. The paper developer to which Flanagan is most partial is Kodak D-72.

Harold Flanagan is a good example of a man rehabilitated by photography. His former hobby and vocation now has given him a new lease on life, and has helped him make an adjustment which usually is very difficult, both psychologically and financially. His new success in his chosen field, achieved under almost impossible limitations, has high-lighted an old verity. "You know," Flanagan says, "if you really *want* to, you can do anything."—*Marvin Rubin*

[*Since this article was written, Mr. Flanagan was forced to give up his studio in Atlanta. After an article about him appeared in* Ebony, *Harold's landlord doubled his rent, and he was unable to meet the demands. He now is in New York looking for a job. Harold wants to stay in photography more than anything else. He is not looking for charity—he wants work. If you can help this competent and courageous photographer, write Harold Flanagan, % PHOTOGRAPHY magazine, and we'll deliver your letters.*—ED.]

Tools and Techniques

(*Continued from page* 24)

Tessar differed from the f/3.5 Tessar and Xenar lenses in that the latter increase progressively in overall sharpness as they are stopped down from f/3.5 to f/8 whereas the f/2.8 lens increases in over-all sharpness and then slowly decreases. As for the historic Heidescope stereo camera made by Franke & Heidecke before the advent of the Rollei, Mr. Franke stated that, with the present level of demand for Rolleiflex and Rolleicord cameras, there is no plant capacity available for stereo manufacture. An instrument of moderate design is available and could be produced. In connection with the built-in synchronization of Rollei cameras, the representative stated that the Rolleicord will not be fully synchronized during the current calendar year: only "X" synchronization will be provided.—

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(*Continued from page* 102)

to hold good synchronization. Be alert and wait for the scenes which have been pre-selected for dubbing of special sounds. As an example, Scenes No. 1 and 2 may require only straight narration, and no recorded comments need be made at this screening. Scene No. 3 however, is the electric sweeper scene, and the instant it appears on the screen, fingers should be sharply snapped into the microphone. This will in turn record a click sound onto the tape. The fingers are snapped again the instant this scene goes off the screen. Use the same procedure for all other scenes selected for the inclusion of special sounds.

Rewind tape and, with the recorder in *play* position, listen for all finger snap cues. As each click is heard, stop the recorder quickly and place a splicing tape tab on the tape directly opposite the starting line on the recorder. Identify each cue with a number which may be written in with a grease marking pencil. Start recorder again and listen for the second snap, stop recorder again, and tab the end of the sound effect. Continue this procedure until the balance of the sound effects are cued, numbered and identified. Finger snaps will be erased automatically when the sound effects are later recorded.

Rewind tape and film once more and run through the entire reel of movies synchronized to the tape. With the recorder now set in recording position, add all the necessary narration. When scenes appear that have been pre-selected and tabbed for dubbing of special sounds, make no comments, but wait for the next sequence requiring narration and so on.

Once the narration has been made, the final step is to dub in all the special music and sounds between the established tab marks. In most cases it will not be necessary to watch the picture in filling in these empty spaces. Merely advance to each numbered tab mark, and record until the second tab appears denoting the end of the sound. Stop recorder quickly when this tab appears over the starting line on the recorder, as failure to do this will result in erasure of the narration which follows. Reset recorder into play position and advance to the next tab mark. Narration will be audible on playback and the approach of the next sound insertion tab will be that much easier to find.

When all sounds have been dubbed in, the tape is completely edited and synchronized to the movie film. Do not remove the tabs, denoting the beginning and end of each sound effect, as these may be helpful in checking the accuracy of playbacks. Minor adjustment of the projector rheostat can be made as you go along if tabs appear early or late in relation to the start of each scene.

If kept in good condition, your tape and the reel of movies to which it was synchronized may be played back any number of times without loss of synchronization. To obtain professional results, use an extension speaker to relay the sound to the screen.

So, from now on when you invite the folks in for movies, break out the tape recorder too—you'll have entertainment that's really *sound!*—

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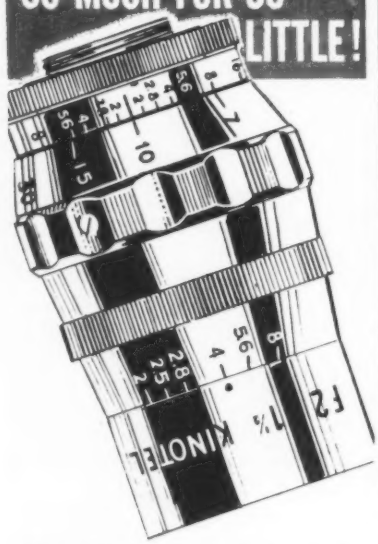

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Kinotel lenses fit most Revere, Keystone, DeJur, Perfex, Franklin, Bolex H8 and Kodak Reliant cameras. Adapters are available for use on B & H Sportster, Companion and Trilens, Cinemaster and Bolex L8 cameras.

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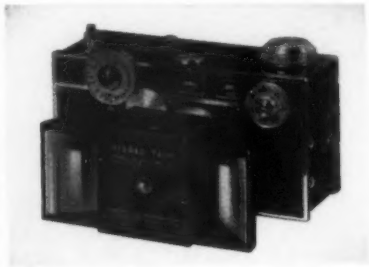
trade notes and news

NEW MODEL Stereo-Tach, the 102, is announced by Advertising Displays, Inc., 419 Pike St., Covington, Ky. The attachment for taking 3-dimensional pictures with conventional cameras is made of black plastic with chrome-aluminum front-surface mirrors and a universal mounting bracket which fits it to virtually all cameras. The



unit is placed in front of the taking lens of the camera in operation. Price is $12.75. Sets consisting of the Stereo-Tach and various viewers for either slides or prints start at $16.25. In addition, a Tach-Lite, a battery-powered lighting unit for viewing 35-mm slides, is available for $4.95 without viewer, or $9.75 with viewer. Complete accessories for viewing or projecting 3-dimensional pictures also are available. For complete information see your dealer or write the manufacturer.

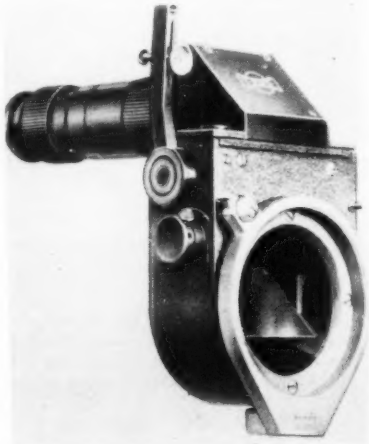
MAGNETIC-OPTICAL 16-mm sound movie projector is announced by Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill. The Ampro Recording Projector features a frequency response from 70 to 12,000 cycles plus or minus 3 db., with a dynamic range up to 50 db. The unit has remote control recording with complete flexibility between magnetic and optical sound, and mixing facilities provide use with microphone or radio phonograph. The magnetic head mounted outside of sound drum permits replacement and adjustment of head in field. The special speaker and baffle reproduces the high quality and wide frequency response possible with magnetic sound. The Recording Projector provides monitoring facilities and an erase head and immediate play-back. This unit is for use with magnetic striped film. In addition to the sound features, the projector provides forward and reverse operation, sound and silent speeds, single frame projection, motor rewind, triple claw movement, permanently attached swivel reel arms, and 15-watt amplifier design. For additional details and price, write Ampro.

B-C FLASH UNIT, the Panorama, is introduced by Schmidt & Co., 136 Liberty St., New York 6, N. Y. The case is made of

plastic with polished 5-inch reflector. The unit will fit any camera with built-in flash synchronization, and can be mounted on accessory clip or on angle bracket. Utilizing a 22½-volt battery and an electrolytic condenser, the Panorama has fingertip bulb ejection. Up to six lamps in series can be fired by one charge. Price is $8.98. See your dealer or write Schmidt & Co. for more details.

NEW PAPER, Ansco Cykora, is announced by Ansco, Binghamton, N. Y. The new material is a medium high-speed, chloro-bromide projection paper, available in double-weight glossy surface in contrast grades 1, 2, and 3. The paper may be dried on blotters, cloth frames or matte type machines for semi-gloss finishes, or on ferrotype tins for high gloss. At present, Cykora GL DW is available in standard quantities of 5x7, 8x10, and 11x14 packages, and prices are the same as for other Cykora doubleweight papers. See your dealer for a demonstration.

REFLEX HOUSING for Leica or Contax cameras is introduced by Alfa Photo Corp., 303 W. 42 St., New York 36, N. Y. The Teweflex incorporates a mirror design featuring a fixed mirror angle, permanently aligned. The unit has a 5x magnifying

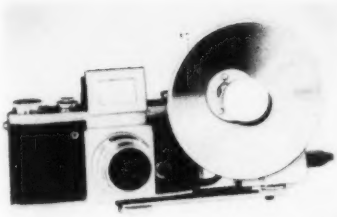


viewer and a 25x sharp focusing device. Pictures are viewed right side up, and no lens modification is necessary to operate the device. Price and further details are available from Alfa Photo Corp.

GADGET BAG, the Globetrotter, is offered by All American Leather Goods Co., 529 N. Milwaukee Ave., Chicago 22, Ill. Made of leather, the bag will accommodate equipment from miniature cameras to 4x5 press units. The interior is equipped with a detachable exposure meter pocket and adjustable strap for holding cameras securely in place. In addition, a pocket is provided under the lid, as well as an outside pocket with separate snap lock. The Globetrotter has a stainless steel frame around the main unit, with heavy duty lock installed. Price, including two keys, is $39.50. See your dealer or write manufacturer for additional details.

CINE CALCULATOR, the Kelly, is distributed by Florman & Babb, 70 W. 45 St., New York, N. Y. The disc-shaped plastic slide rule includes 14 scales to provide over 40 pages of data in black and red against a white background. The Kelly Cine Calculator is produced in two models, one for 35-mm workers, and the other for 8 and 16-mm users. Price is $3.95, and complete instructions are included.

B-C FLASH UNIT, the C. O. C. B-C Pocket Flash, is introduced by Camera Optics Mfg. Corp., 101 W. 47 St., New York 9, N. Y. Designed for all cameras having built-in flash synchronization, the unit features a 22½-volt battery, an electrolytic condenser, a chrome-finished battery case, self-centering midget lamp socket, lamp ejector, 5-inch parabolic reflector, rubber covered bracket, and cord. In addition a built-in test light



is furnished, an automatic closing circuit prevents discharge when gun is not in use, and an extension outlet is provided. Price is $15.50; an accessory shoe is 90 cents, and an extension unit is $6.80. For additional information, see your dealer or write the manufacturer.

NEWS NOTES: Stereo Society of America, Inc., 274 Pearl St., New York 38, N. Y., has completed a research project on stereo projection. A full report on the results and a reticle target have been bound into a brochure, "How to Mount Your Stereo Slides for Projection," available from the Society for $1 to members and $1.50 to non-members. Inquiries should be mailed to the office of the Librarian of the Society at the above address.

Pavelle Color, Inc., 533 W. 57 St., New York 19, N. Y., has disclosed a development which extends the useful life of Pavelle Color prints and Ansco Color transparencies up to 10 times, under normal recommended storage conditions. For the past several years all Pavelle processing has been done using this development, a special stabilizing solution, but full correlation of information was not possible until now. A patent has been applied for.

Model 5 Sun Ray Enlarger Easel manufactured by Sun Ray Photo Co., Inc., 295 Lafayette St., New York 12, N. Y., was listed in the Directory as selling for $4.95; the correct price is $6.95.

Barnett & Jaffe, 6100 N. 21 St., Philadelphia 34, Pa., announces two new items in the Baja line, the Model VX-22 portable case and Model LV-690 sectional library cabinet for 2x4 slides in interchangeable drawers. For full information and prices write the manufacturer.

Praco Photo Products, Inc., 2288 Amsterdam Ave., New York 33, N. Y., is offering a free catalog of their flash equipment, available on request.

Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y., announces the availability of a 63-page book called "Tables for the Contax," which provides optical data of significant interest and value to Contax camera owners. The book is available at Zeiss Ikon dealers. Also available is a booklet of ASA exposure ratings for most popular black-and-white and color films. Copies may be obtained free at Zeiss Ikon dealers.

Ansco, Binghamton, N. Y., recently received an Award Certificate from the Motion Picture Academy of Arts and Sciences. The award was made for the Ansco Color Scene Tester, a device used to determine proper filters and exposure light to use when making prints from a color motion picture original.

Edmund Scientific Corp., 101 E. Gloucester Pike, Barrington, N. J., has just published a six-page booklet on cleaning precision optics. The booklet, containing 12 illustrations, is priced at 25 cents and can be obtained by writing to Edmund.

Superior Electric Co., Bristol, Conn., has announced the addition of the Type 10 to its line of Powerstat variable transformers. To provide users of Type 10 with complete information, Bulletin P252 has been issued. Free copies are available by writing R. F. Greene at Superior.

Sears, Roebuck and Co. announces its first post-war catalog of photographic equipment. The new catalog is available without charge by making request at any Sears retail store, catalog sales office, or mail order plant.

Opti-Tek, Box 5, Bell, Calif., offers the Opti-Klos, a close-up attachment with matched objectives for viewfinder and rangefinder for the Argus C-3 camera. The unit allows close-up work without need for tape measurement or parallax correction, and no camera alterations are necessary as the unit slips on the lens. Price and more information are available by writing Opti-Tek.

Rayelle Publications, 5700 Oxford St., Philadelphia 31, Pa., announces the availability of its new 1952 photographic book and periodical price list, as well as descriptive literature on leading photographic publications. This material is free and can be obtained by writing Rayelle.—

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My training was so complete and thorough that consequently my work was far better than the average. You may be interested to know that I graduated from Brooks Institute in June of 1951 and I opened my own photo business.

Since I will celebrate my second anniversary in my own studio and I am going to make it my business to come back to Brooks for my annual and refresher course, I want full of the upcoming year to be to your school and to Brooks' share.

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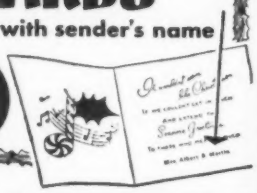

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Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

P. S. A. International Print Exhibit—1952*, P. S. A. Convention, New York City, N. Y.

Five Divisions: Pictorial, Technical, Nature, Stereo, and Color transparencies.
On exhibit at Hotel New Yorker from August 12 to 16.

13th Annual North American International Photographic Exhibit, California State Agricultural Society and the Sierra Camera Club of Sacramento, Sacramento 9, Calif.

Closes July 25 for prints and August 7 for slides.
Entry fee and number of prints and/or slides on request.
On exhibit August 28 to September 7 at California State Fair, Sacramento.
For information and entry blanks, write Dewitt Bishop, 2548 8th Ave., Sacramento 17, Calif.

13th Annual Vancouver International Salon of Pictorial Photography*, The Pacific National Exhibition and The Vancouver Photographic Society, Vancouver, Canada.

Closes August 3, 1952.
Entry fee $1, four prints allowed.
On Exhibit at Pacific National Exhibition August 20 to Sept. 1, 1952.
For information and entry blanks, write Pacific National Exhibition, Exhibition Park, Vancouver 6, B. C., Canada.

The First Associated India-International Exhibition of Photographic Art, The Camera Pictorialists of Ahmedabad, the Camera Pictorialists of Bombay, The Photographic Society of India, India.

Closes August 5, 1952.
Entry fee $1, four prints and/or color prints allowed.
On exhibit in Ahmedabad and Bombay.
For information and entry blanks, write Mr. T. F. Geti, The Camera Pictorialists of Ahmedabad, Salapose Road, Ahmedabad 1, India.

Tokyo International Salon of Photography, The Camera Pictorialists of Japan, Ars Publishing Company, Tokyo, Japan.

Closes August 31, 1952.
No entry fee, four prints and/or slides allowed.
On exhibit in Tokyo and Osaka during October and November 1952.
For information and entry blanks, write Mr. Katsuo Takakuwa, Salon Secretary, 1984 Kichijoji, near Tokyo, Japan.

Cape of Good Hope International Salon of Photography, Cape Town Photographic Society, Cape Town, South Africa.

Closes August 31, 1952.
Entry fee $1, for prints allowed.
On exhibit at Cape Town from Sept. 22 to 27, 1952.
For information and entry blanks, write Hon. Salon Secretary, Cape of Good Hope Salon of Photography, P. O. Box 2431, Cape Town, S. A.

8th New Zealand International Salon of Photography*, Waikato Photographic Society, Inc., New Zealand.

Closes Sept. 1, 1952.
Entry fee $1, four prints and/or slides allowed.
On exhibit at The Art Gallery, Hamilton, New Zealand, from Sept. 27 to Oct. 18, 1952.
For information and entry blanks, write Hon. Sect'y H. A. Larsen, P. O. Box 324, Hamilton, New Zealand.

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• FOUNTAIN PRESS CATALOG available through Rayelle, 5700 Oxford St., Phila., Pa.

• WITHOUT ASSIGNMENT: How to Free-lance in Photography by Howard Byrne. World famous photo-journalist tells how to take pictures editors will buy. $3.95. Pellegrini & Cudahy, Dept. P, 41 E. 50th St., N. Y. C. 22.

• SHOULD I WET MY LIPS? by Frank Adams. Cartoon fun for the camera fan—a perfect gift. $2.50. Vanguard, 424 Madison, N. Y. 17.

▲THEORY AND TECHNIQUE OF PHOTOGRAPHY by Anderson. $1.75 post paid. Murphy, 57 E. 9th, New York City.

Your guide to photographic books

contests and markets

CONTESTS

PHOTOGRAPHY announces its 1952 Picture Contest, open to photographers anywhere in the world. The contest opens March 7, and entries must be postmarked before midnight, July 15. Competition will be in two divisions — black-and-white and color — each judged separately. Judges will be the editors of PHOTOGRAPHY. No entry fee is required and any number of black-and-white prints, color prints and color transparencies may be submitted. There are no restrictions as to subject matter or size in either division. Prints may be either mounted or unmounted. Hand-colored prints are not eligible, but chemically-toned prints are. Pictures which have been published in, accepted for publication by or are under consideration of any other photographic magazine are not eligible. Publication in media other than photographic magazines does not disqualify entries. Prizes will be United States Savings Bonds, Series E. Total value of awards, which is maturity value of Bonds, is $25,000. There will be 55 awards in the color division and 225 in the black-and-white division. Prize winners who are not United States citizens will receive, in lieu of Bonds, the amount of the purchase price of the Bond award. In case of ties, duplicate prizes will be awarded. Prize-winning entrants will be required to furnish original negatives before prizes will be awarded. Negatives of prize-winning pictures become the exclusive property of PHOTOGRAPHY. Rules and entry blanks are available from your local photographic dealer or photo finisher.

SEALRIGHT CO., INC. announces two contests for photographs showing one or more persons enjoying either milk or ice cream. First prize for each contest is a two-week Caribbean cruise for two, an Ansco Karomat camera and film, and matched Platt luggage valued at $500. There are 75 other prizes. Snapshots not larger than 3x5 are preferred. Entries will be judged on human interest appeal. Professional photographers are ineligible. Entry blanks are available at local dairy and ice cream companies and must be sent to R. L. Polk & Co., 333 W. Lake St., Chicago, Ill., not later than July 31, 1952.

NATIONAL HUMANE REVIEW announces a contest for photographs with kindness as subject theme. Picture must include an animal. Prints must be at least size 8x10, black-and-white, with name of contestant on back or on mount. First prize is $100, second $50, third, $25, with seven additional awards of $10. Send entries or queries to Fred Myers, Editor, National Humane Review, 135 Washington Ave., Albany, N. Y. Deadline is August 29, 1952.

BOYS' LIFE, official magazine of the Boy Scouts of America, announces a photo contest open to boys and girls up to 18 years of age living in the U.S. and territories. Prizes comprise more than $1200 worth of cameras, flashguns, exposure meters and other photographic equipment. Seven divisions are: 1. summer camp; 2. camping and hiking; 3. action; 4. people; 5. animals; 6. landscapes and architecture; 7. trick or gag shots. Write following data on back of each print in ink: division; type and make of camera used; kind of film; exposure; kind of filter; kind of flashbulb, if any; when and where picture was taken. Pictures will not be returned. Send entries to Boys' Life Photo Contest, 2 Park Ave., New York 16, N. Y., by Sept. 15, 1952.

MARKETS

DOANE AGRICULTURAL SERVICE wishes to purchase photographs of general interest, including those depicting farm life and work. Captions with names and places should be included when possible. Releases are required for accepted photos. Payment is $10 to $25; 8x10 glossy prints are preferred. Send submissions, with self-addressed, stamped envelope, to Harold D. Guither, Doane Agricultural Service, 5144 Delmar Blvd., St. Louis 8, Mo.

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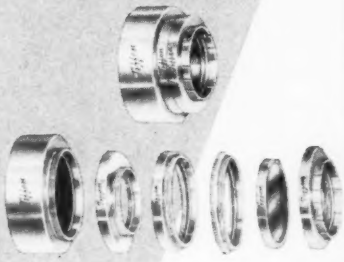

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31.5, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41 42, 43, 43.5, 44, 44.5, 45.5	#6	1.50
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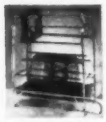

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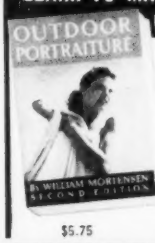

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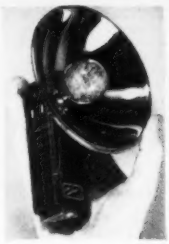

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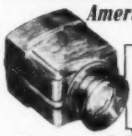

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JUST a few specials from our used department. Century Studio camera 8x10, 5x7, and 4x5 with stand, $235.00 complete. Voigtlander Vitessa 35mm, f2 Ultron, latest model, $135.00. Schneider 10" Tele-Xenar coated in synchro compur, $89.00. 12" f4.5 Wollensak coated in Betax, $125.00. Graflex Circuit camera with lens, automatic back, gears, tripod, and case, $165.00. Linhof 5x7 with 12" f7 triple convertible Gundlach, Acme shutter, Graflex back, 6 holders, 2 magazines, red, back, case, $275.00. 400mm f5.5 Tele-Megor coated for Exakta, $189.00. Erneman 9x12 Press Reflex, f4.5 Carl Zeiss Tessar, $99.00. Zeiss Mirroflex 9x12, f3.5 coated Tessar, with accessories, $99.00. Bausch & Lomb 24" Aero Tessar f6 in barrel, $145.00. Nikkor-Contax 85mm f2 coated, $149.50. Voigtlander Superb, coated f3.5 Heliar, $89.50. Exakta 1, f2 Biotar, coated with case, $169.50. Nikon 35mm, f1.4 Nikkor, latest model, $225.00. Primar Reflex, f3.5 Carl Zeiss Tessar coated, and case, $145.00. Super D Graflex 3¼x4¼, $150.00. Exakta 100mm f2 coated, $95.00. Linhof Technika 4x5, three lens outfit, latest, $449.00. Baby Rolleiflex, 4x4 cm, perfect, $85.00. Ektra 35mm with f1.9 Ektar and extra magazine, $375.00. 5x7 f8 Aerial with magazine and roll holder, $75.00. All fully guaranteed. Brand new!—Norwood Director, professional model A, $33.50. Westen's, 800 State, Santa Barbara, Calif. (See Index of Advertisers for our display ad.)

4x5 PACEMAKER Speed Graphic, coated 152mm f4.5 Ektar, rangefinder, flash, accessories, spotless, $200. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX III-a, T-coated F1.5 Sonnar (Opton), in feet, ASA lightmeter case, guaranteed equal to new, $425. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX II-a, T-coated F2 Sonnar (Opton), in feet, case, guaranteed equal to new, $325. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX II-a, T-coated F1.5 Sonnar (Jena), in feet, case, guaranteed equal to new, $325. Altman's, 64 E. Monroe, Chicago 3, Ill.

ROLLEICORD III, coated F3.5 Xenar, case, synchronized, spotless, $120. Altman's, 64 E. Monroe, Chicago 3, Ill.

KINE-Exakta VX with F2 Biotars, F2.8 Tessars, F2 Xenon, F3.5 Tessars. Trades invited. Compare our deal. Altman's, 64 E. Monroe, Chicago 3, Ill.

AUTOMATIC Rolleiflex, M-X, coated F3.5 Xenar, dual back, case, spotless, $195. Altman's, 64 E. Monroe, Chicago 3, Ill.

MEDALIST II, coated F3.5 Ektar, spotless, $175. Altman's, 64 E. Monroe, Chicago 3, Ill.

LEICA telephoto lens buy of the year!!! 13.5cm F3.5 coated, Angenieux, new, coated, introductory price, $70. Altman's, 64 E. Monroe, Chicago 3, Ill.

AUTOMATIC Rolleiflex, coated F3.5 Xenar, flash synchronization, case, almost new, $165. Altman's, 64 E. Monroe, Chicago 3, Ill.

LEICA III-a, F2 Summar, case, like new, $135. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX II, F2 Sonnar, case, almost new, $175. Altman's, 64 E. Monroe, Chicago 3, Ill.

KINE-Exakta VX, coated F3.5 Tessar, new, $188. Altman's, 64 E. Monroe, Chicago 3, Ill.

KODAK Ektra, F1.9 Ektar, almost new, $225. Altman's, 64 E. Monroe, Chicago 3, Ill.

NEW LOW READER RATE

PHOTOGRAPHY has established a new classified rate for readers only of 45c per word—minimum 10 words. This reader rate can only apply to those advertisements describing for sale, barter and/or exchange, merchandise of a purely personal ownership, and not in any sense merchandise or services offered on the part of a dealer or others. The commercial rate remains 75c per word, minimum 10 words.

CONWAY bargain from our rental dept. Stereo Realist F3.5. When new $159.50. Special $127.50. When in Chicago visit our new store in the new Greyhound Terminal. Write for bargain book. Conway Camera, 34 N. Clark, Chicago 2, Ill.

2¼x3¼ SUPER Linhof Technica, 3 lenses, all coupled, a cameraman's dream, $575, trades invited. Altman's, 64 E. Monroe, Chicago 3, Ill.

AUTOMATIC Retina II-a, in stock. Compare our deal. Altman's, 64 E. Monroe, Chicago 3, Ill.

ARGUS C-4 camera, case, flash, equal to new, $95. Altman's, 64 E. Monroe, Chicago 3, Ill.

LEICA III-F's, with Summitars, Elmars, Summarits, Summarons, Nikkors, new, used, we're loaded. Compare our deal. Altman's, 64 E. Monroe, Chicago 3, Ill.

YOU can't go wrong at Conway Camera! Repossessed Hasselblad Reflex F2.8. When new $548. Special $335. Hundreds of other bargains. Write for catalog. Conway Camera, 34 N. Clark St., Chicago 2, Ill.

VOIGTLAND Prominent F1.5 coated Nokton, new, $195. Altman's, 64 E. Monroe 3, Ill.

B&H Slidemaster 1000 watt projector, $175. Camera 8x10, case, holders, 13" process and WA lenses, $225. Eastman 15mm f2.7 WA lens & adapter for Cine Special, $55. Developing Drum 100" capacity 16mm stainless steel, automatic load, motor and speed reducer, $50. James P. Nessle, 1823 Barrows St., Toledo 12, O.

TERRIFIC buy for the color slide fan! Demonstrator like new Ampro 300 Watt slide projector. Regularly $54.95. Special during July & August, $39.95. Conway Camera Co., 34 N. Clark St., Chicago 2, Ill.

YOUR dollar buys more at Conway Camera with these repossessed bargains! Leica III (f), Summar f2/w.c., $119.50; Leica IIIC, $326.30 when new with chrome box, Summitar F2 ctd. with case, $239.50. 10% down. Balance weekly. Write for catalog. Conway Camera Co., 34 N. Clark St., Chicago 2, Ill.

EKTRA, 35mm, F1.9 Ektar, accessories, $240.00; Graflex, 2¼x3¼, F4.5 Kodak, extras, excellent, $48.00. A. Bartosch, 939 N. Pine, Davenport, Ia.

REPOSSESSED bargains at Conway Camera. Contax IIA, Sonnar F1.5 ctd. & case. In mtrs. $289.50. Only 10% down. Balance weekly. Conway Camera Co., 34 N. Clark St., Chicago 2, Ill.

LEICA IIIC, F2 Summitar, Leitz flash, & other accessories. Sell or trade for Exakta lenses. Dick Williams, 1010 S.E. 39th, Portland, Ore.

LEADERS in truly fine camera equipment, new and used. All fully guaranteed. Money back guaranteed, mail orders! Leica IIIc, f3.5 Elmar, $148.00. Leica IIIc, f2 Summar, $169.50. Leica IIIc, f2 Summitar, good, $178.50. Leica IIIc, f2 Summitar, spotless, $219.50. Leica IIIc, f1.5 Sonnar, $229.50. Leica IIIc, f1.4 Nikkor, $265.00. Complete line of new and used Leica cameras, accessories. Leica Franchised Dealers. Leica equipment shipped air mail anywhere! Nikon camera, latest model f2 Nikkor, $169.50. 135mm Nikkor telephoto, $79.50. Ektra camera, f3.5 coated Ektar, $144.00. Hasselblad camera, f2.8 Ektar, extra magazine, 135mm Ektar telephoto, all like new, complete, $675.00. Contax I, f2 Sonnar, plate back, complete $124.00. Contax II, f2, internal flash, strobe contacts, $175.00. 1951 Rolleiflexes $169.50. Used 1952 M-X Rolleiflexes from $216.50. New 1952 Rolleiflexes, Tessar, case, $285.00, air expressed immediately! Free list of new Rollei accessories! Exaktas new and used, from $89.50! New Exakta VX $224.00. Highest trades offered! Ampro 16mm Stylist sound projector, excellent, $225.00. Not listed in ad? Write for quotation, we probably have it! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

CAMERAS AND EQUIPMENT WANTED

HIGHEST cash for movie projectors. Krasow Camera Shop, Danbury, Conn.

TOP cash prices paid for cameras and lenses. Alfred Bass, 585 Market, San Francisco, Calif.

HIGH grade Domestic and Foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. Highest prices paid. Indiana's Largest Camera Store, Capitol Camera Co., Inc., 201 W. Washington St., Indianapolis 4, Ind.

HIGHEST prices in America for Leica, Rolleiflex, Retina, Kine-Exakta, Polaroid, Bantam Special, etc. Will airmail cash immediately. Items held 10 days for approval. Reitman Camera Exchange, 1900 E. 9th St., Cleveland 14, Ohio.

FOUND the Store paying the highest cash prices for your used Cameras and Lenses. We buy, sell and also exchange. Broadway Camera Exchange, 2130 Broadway (75th St.), New York 23, N. Y.

HIGHEST prices paid for Leica, Contax, Rolleis, Reflex, Movie Cameras, Projectors. Ace Camera Exchange, 136 E. 58th St., New York P-22, N. Y.

BONUS for: Retinas, Ektra, Contessas, Bantam Specials, Contax, Contaflex, Hasselblad! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

BONUS for: Leicas, Exaktas, Foton, Rolleiflex, Rolleicord, Stereo, Graphics, Bolex, Bell & Howell! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

HIGHEST cash air mailed immediately: All types fine cameras, lenses, equipment! Prompt courteous service! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

LENSES. Aerial cameras. Motion picture cameras. Cash airmailed immediately for these and aerial lenses, including 7" Aeroektars, 20" and 40" Bausch and Lomb, etc. Ship insured or write. Gordon Enterprises, 5362 N. Cahuenga, N. Hollywood, Calif.

WANTED. Music set to poems. Free recordings. Write Prof. T. A. Brino, 314 Main St., Paterson, N. J.

WE buy, sell or trade photo equipment. Will pay top prices. Leicas, Contax, Rolleiflex, Bell and Howell, Bolex, etc. Sell to the largest camera co. in the middle west. Check sent same day equipment received. No waiting. Will hold equipment 10 days for your approval. Lincoln Camera Co., Indianapolis 4, Ind.

WE buy cameras and equipment for cash. We need in particular: 8S and 16mm Bolex; Auto. Rolleiflexes; Baby Rolleiflexes; Kine Exaktas; late Rolleicords; Hasselblads; 8mm projectors; unusual lenses; Omega enlargers. Westen's, 800 State, Santa Barbara, Calif. (See Index of Advertisers for our display ad.)

MEDALIST II's urgently needed, case immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

KORELLE II's urgently needed. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

LEICA III-c and Leica lenses urgently needed. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

RETINA II's, all models, urgently needed. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

BANTAM Specials, urgently needed. Cash immediately. Altman's, 64 E. Monroe St., Chicago 3, Ill.

ROLLEIFLEXES, all models, urgently needed. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

CONTAX, Contaflex, Ektra, Foton, other fine 35mm, urgently needed, cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

NIKON cameras urgently needed. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

POST-War Graphics urgently needed. Cash immediately. Altman's, 64 E. Monroe, Chicago 3, Ill.

MOVIE EQUIPMENT

ADD fade-ins, fade-outs to your movies while editing! Fade dye, dyeing tube, instructions, $1.00. Gard, 9081 Magnolia, Anaheim, Calif.

MOVIE FILMS
Rented—Sold—Exchanged

RENT 16mm sound films 50c reel. Large selection: free catalog. U. C. Film Service, 130 Chestnut St., Roselle Park, N. J.

FREE Movies. Hundreds of subjects. Interesting. Entertaining. Fascinating. Latest directory, only 50c. National Cine Society, 126 Lexington Ave., New York 16, N. Y.

5,000 NEW, used 8-16mm silent, sound films. International-Z, 2120 Strauss, Brooklyn 12, N. Y.

WORLD'S biggest selection of new and used 16mm and 8mm films, at the lowest prices anywhere! Good used 1-reel (300') 16mm sound prints, $2.98 up; new, $6.95 up. Brand new 1-reel (150') 8mm prints as low as $1.98. Good used 100' 16mm Panoram reverse-image musicals, six for $4.99. Good used 16mm sound projectors, Ampros, Bell and Howells, DeVrys, Victors, often as low as $129.95. Bargains in reels, cans, carrying cases, splicers, editors, lamps! Blackhawk's big new free catalog is issued each month. Ask for the edition you want, either 16mm or 8mm. Blackhawk Films, Inc., 1015 Putnam Building, Davenport, Ia.

RENT 16mm Sound Film by mail. Over 1500 subjects to choose from. Features, $3.95 up; 400 ft. shorts, 49c. Free catalogue. Liberty Camera Shoppe, 80 Vesey St., New York 7, N. Y.

KODACHROME movies, projection sample, $1.00. 8MF rentals, lists, 10c. Colorslides, views, 10—$1.00; paintings, 3—$1.00; lists, sample 35c. Galloway Films, Box 6953A, Washington 20, D. C.

ENLARGED movieframes, bl. & wh., color. Send frames and $1.00. Curiophoto, 1187 Jerome, New York 52.

16MM Army-Navy training film. Incomplete sound subjects approximately 400 ft. Only $1.49 postpaid. No lists. Radiant Cine Lab., P. O. Box 720-A, Chicago 90, Ill.

WE have it! Send 10c for special listings and sample film strips. Reyelle, Box 12, Dept. P., Hammels, N. Y.

FULL color guaranteed. 8mm, 16mm movie film. Write for details: McGregor Products Co., 201 Grand Ave., Rochester, N. Y.

MOVIE TITLES

CUSTOM Kodachrome, 8mm-16mm titles, samples, price list, 10c. Hollywood Color Titles, Box 16335, Hollywood 38, Calif.

DELUXE outfit. 252 colored ¾" letters. Mounting glass, complimentary colored backgrounds. Beautiful results. Money back guarantee. $3.95. S. Mesh, 103-06 119th St., Queens, N. Y.

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EXPERT retouching. Fast reliable mail service. Stella Shipley, 208 E. Merry, Bowling Green, O.

ABSOLUTELY highest quality professional double weight enlargements at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c; 16x20, $2.00. No extra charge for cropping or dodging. New negative from your photo 50c; minimum order $1.00. Foto Portrait Co., 1172-P Ogden Ave., New York City, 52.

NO Negative? Send $1.00 for new negative and two 5x7 enlargements from picture, transparency, colorprint, polaroid, Stereoframes. Curiophoto, 1187 Jerome Ave., New York 52, N. Y.

EXPERT retouching. Fast mail service. R. Daly, Box 91, Ansonia Station, New York 23, N. Y.

FINEST quality double weight bromide enlargement at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c. Satisfaction guaranteed. Minimum order $1.00. Foto Portrait Co., 1172-P Ogden Ave., New York City 52.

EKTACHROME and Ansco color processing. Rolls, $1.00; 35mm mounted, $1.25, 6 sheets, $2.00. Include return postage. Axel Bahnsen Color Laboratory, Yellow Springs, Ohio.

GIANT photos a specialty. Your negative or print, 30x40, $4.00; 40x50, $6.50. Warner Studio, 1703½ Grand, Kansas City, Mo.

PROFESSIONALS complete service and price list available, write today. Marvel Photo Services, 1544 Seabury Pl., New York 60, N. Y.

ENLARGEMENTS, custom made. Immediate service. B&W or warmtone. Doubleweight glossy. Semi-matte. Silk. Matte. Tapestry. 5x7, 25c; 8x10, 40c; 11x14, 80c; 16x20, $1.75. New Negatives, 50c. Complete service including photo restoration, retouching, hand oil coloring, print toning, photomurals. Photo Enlarging Specialists, 1476 Seabury Pl., New York 60, N. Y.

ANSCO color processing. Free 2x(2¼x3¼) color print with each roll. 35mm mtd., $1.00; 620, 120, 35mm unmtd., 85c. Arrow Camera Exchange, G.P.O. Box 563, Brooklyn 1, N. Y.

CUSTOMCOLOR prints, film processing, price list. Box 67, Nederland, Tex.

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WEDDING, baby albums, photomounts, most beautiful. Wholesale price list free. Photofitco, 131 W. 42nd St., New York 36.

SLIDE mounts. Mercury, Robot, standard. 25 assorted apertures, 54, $1.00. GEMounts, 5817P Sheridan, Detroit 13.

THE Deepster. Two full length deep tanks for developing 35mm to 620 roll film, $6.95. Write for literature. Glen Camera Products, Box 905, Sea Cliff 10, N. Y.

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Chicago 1, Ill.

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BOTTLE caps, plastic, all sizes, standard, 20c each. Minimum order $1.00. Send sample. G. L. Miller, 66 W. 10th St., Chester, Pa.

2x2 SLIDES. Kodachrome or black and white. Made from your positive transparency or picture, 25c each. Photo Copy Shop, 209 W. 15th St., Holland, Mich.

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GUARANTEED Fresh 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W. Free catalog. ESO-S, 47th Holly, Kansas City 2, Mo.

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LEARN free lance, educational, Hollywood and Television film technique at home. State licensed. Write for free catalog. Motion Picture Institute, Birmingham 5, Mich.

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, Dept. 6201, 835 Diversey Pkwy., Chicago 14.

OIL coloring photographs can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy, simplified method. Send for free booklet. National Photo Coloring School, 835 Diversey Pkwy., Dept. 2251, Chicago 14, Ill.

BARTER AND EXCHANGE

MAKE your own Trade-In offer! Tell us what you have, what you want, what your deal is. No reasonable offer refused. Dept. PP1, Empire Camera, 58 Garth Rd., Scarsdale, N. Y.

CAMERAS, lenses, equipment. Bought, sold, exchanged. Write for bargain list. Adams Camera, 531 Market Ave., N. Canton, O.

LARGE selection movie and still camera equipment to swap for guns, old and new. Lists, 10c. Farmers & Traders Exchange, Chittenango, N. Y.

LIKE brand new 2¼x3¼ Pacemaker F3.7 Ektar Flash supermatic graphmatic holder $200.00. Trade for 1952 Rolleiflex or accept Minor III in trade. Joe C. Marshall, Guthrie Bldg., Paducah, Ky.

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STEREO fans. Navajo Indians, Ancient ruins, Wupatki, Betatakin, White House, Montezuma, Grand Canyon, Oak Creek, Petrified Forest, Supai, Rainbow Bridge, Zion, Desert wild flowers. Also 2x2s. Send $3.00, refundable, for brilliant Kodachrome approval set. Free sample. James DeBois Scenics, 5864 Hollywood, Hollywood, Calif.

NATURAL color, 2x2 slides. Hollywood's best posed by the masters. 4 for $1.00, 10 for $2.00. Perry Pelton, Box 5967, Dept. 257, Chicago 7, Ill.

YUCATAN, Florida. Sample, 35¢. H-G Fotos, 1205 S.W. 35th Ave., Miami, Fla.

AMERICA'S most beautiful Kodachrome slides have been reduced in price. Yes, these same slides from my personal collection now come to you 30% cheaper. Sample slide, 25c. Catalogue free. Write today. Lcdr. Clifford J. Lishman, U.S.N. Retired, Dept. 76, 707 Wilbur Ave., San Diego 9, Calif.

60,000 SLIDES in stock insures prompt shipment. Washington, Williamsburg, National Parks, England, France, Germany, Switzerland, Netherlands, Denmark, Norway, Sweden, Central America, Japan, China, Philippines, Italy available. 96% repeat orders indicate customer satisfaction. Catalog 3c. RoLoc, Box 1715, Washington 13, D. C.

TWENTY beautiful color slides, $1.00, sample, catalog 20c. Sanford Co., Ashtabula, Ohio.

ADD "Spice" to home projection shows with colorful old-time Nickelodeon slides. 2x2. Write for free list. Nickelodeon Co., New Fleidner Bldg., Portland 5, Ore.

WEST-VIEW kodachrome slides on approval. The finest quality obtainable at lowest prices for slides on Kodachrome film. "Tours of the West" you'll be proud to show. No minimum purchase. Write today for first approval set and free catalog. West-View, Dept. 3, 1518 Montana Ave., Santa Monica, Calif.

EUROPEAN Slides on approval. Gorgeous 2x2 Kodachrome slides from the private collection of nationally known photographer and world traveler, Ernest E. Wolfe, Member PSA. Famous charm-filled attractions of England, Scotland, France, Italy, Germany, Switzerland, Belgium, Holland, Denmark, Norway, Sweden, Egypt. All slides are the finest in subject matter, composition and natural color. Largest and finest collection of European slides in world. Send 50c for sample slide and free catalog. Ernest E. Wolfe, Dept. P, 10916 Ashton Ave., Los Angeles 24, Calif.

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SCENIC kodachromes. Finest quality. Southwest, Northwest, National Parks, New England, Mexico, Indians. Catalogue, 10c. Jack Breed, West Boxford, Mass.

SEE the world in gorgeous Ansco color. Take a trip and see these countries! U.S.A., France, Spain, Egypt, Portugal, Switzerland, England, Canada, Cuba, Newfoundland, Turkey, Greece, Japan, Mexico, Israel, Hawaii, Guam, Ireland. Packaged in sets of ten slides for $1.00. Slides and complete listings at your dealer. If not available, write us direct. National Pictureslide Co., 134 W. 32nd St., N.Y.C. 1.

FREE Lists, exceptional world-wide collection beautiful 2x2 Kodachromes. Dept. Color, Eulo Co., Box 178, Denver 1, Colo.

2x2 PROJECTION slides from any negative, photograph, colorprint. Curiophoto, 1187 Jerome, New York 52.

CANADIAN, U. S. National Parks, Indians, Mexico. General assortment 35mm color slides 8 for $2.00. Airmail, 15c. Stereo-Realist color slides 6 for $2.00. Airmail, 20c. Bruce of Los Angeles, Box 9305, Station S, Los Angeles 5, Calif.

SEE colorful Yellowstone National Park, the breathtaking majesty of the Canadian Rockies or countless other scenes on unsurpassed natural color slides. Only $1.95 for a set of eight slides. Be sure to get your Free List of all the beautiful transparencies of the scenic wonders of the world available to you on Meston's famous color slides. Ask your dealer or write Meston's Travels, 2818 N. Piedras, El Paso, Tex.

WE have it! Send 10c for special listings and sample slide. Reyelle, Box 12, Dept. P., Hammels, N. Y.

SLIDES of the East. Cape Cod, White Mountains, Lexington, Plymouth, Niagara, Ausable Chasm, Santa's Workshop, Quebec, Montreal, Gaspé, Fall Foliage, Covered Bridges, Historic Houses, many others. Send for catalog, beautiful kodachromes by Henry Cobb Shaw, 8-3 Bosworth St., Boston 8, Mass.

KODACHROMES of the West on approval. New catalog listing over 1000 slides. Douglas Whiteside, Yosemite, Calif.

PARIS, French Riviera, Rome, Capri, Sorrento, Siena, Pompeii, Venice, Athens. Highest quality color slides. Catalog free. Argo Slides, 62 William St., New York 5, N. Y.

GENUINE oil painting. Portraits or scenery, beautifully painted from your color slide or print. Write Artcraft Studio, East Peoria, Ill.

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FOREIGN Cameras: Six years with the inventor of the Contax (Zeiss) aassure you 100% repairs on all foreign and domestic cameras. Internal synchronization installed on Contax, Leica, Rollei, Ikonta, etc. All work guaranteed and conscientiously done. Strauss Photo-Technical Service, 930 F St., N.W., Washington 4, D. C.

PERFEX repair on Still and Movie model, using genuine Perfex replacement parts. (Only authorized Perfex repair firm in U. S.) Send camera for estimate. International Camera Corp., 846 W. Adams St., Chicago 7, Ill.

BRISKIN movie cameras repaired by qualified technicians. All work fully guaranteed. Ten day delivery. International Camera Corp., 846 W. Adams St., Chicago 7, Ill.

AUTHORIZED by domestic and foreign manufacturers, offering better, cheaper repair service. One-year written guarantee. Foto-View, 323 W. 42nd St., New York 36, N. Y. Price list, estimate: Free.

NEOPRENE coated curtains installed in Korelle, Exakta, Leica, Foth by factory trained Technicians. B & V Camera Repair Service, 21 E. Van Buren St., Chicago 5, Ill.

GUARANTEED precision, still and movie, camera repairing and rebuilding by expert cameramen with many years of experience on all types and makes of American and foreign cameras. Range finders and flash units installed and synchronized on short notice. All work carries a "You Must Be Satisfied" Guarantee, or your money back. Write or send your equipment for free estimate. The General Camera Co., Repair Dept., 6424 N. Western Ave., Chicago 45, Ill. See our display ad in this issue.

QUALITY Camera Repairing. Shutters, Bellows, Reflex Mirrors, etc. Estimates, prompt service. August Camera Repair, 611 N. Harper Ave., Hollywood 48, Calif.

INSURED and guaranteed repairs at trade prices. Camera Repair Corp. of America, 225-A Broadway, New York 7.

LENS making and repairing our specialty. Lenses cleaned, repolished, recemented, duplicated, hard-coated. Binoculars also repaired. Prompt service. Workmanship guaranteed. Send lenses or write for free estimate. Gould Lens Service, 26PC8, Franklin Ave., Binghamton, N. Y.

FLASH installations, lens coating guaranteed repairs all fine German cameras: Leica, Rollei, Exakta, Contax, Ikonta, Retina, Korelle, etc. Reasonable prices. Free estimates. Prompt service. Cam-Tech, Box 168, Cathedral Station, New York 25, N. Y.

BUSINESS OPPORTUNITIES

$10,800 PROFITS! Your own mailorder business! No capital risk! "Success Plan" (worth $2) free! Write today! Treasury, 149 Storer, New Rochelle FT-21, N. Y.

100% PROFIT. No investment. Handle quality fotostamps. Amazing glossy photographs, gummed stamp form. Business year 'round. Free samples, particulars. American Foto Stamp Co., 103 E. 125th St., Dept. PP-8, New York 35, N. Y.

MAKE money at home as renewal headquarters for all magazines. Liberal commissions. No experience, no capital needed. Supplies furnished. Write for free catalog. McGregor Magazine Agency, Dept. 530B, Mount Morris, Ill.

NEW, Daylight Developing Tank, for roll films. Requires no dark room. Patent pending. Will sell outright or royalty basis. Investors or manufacturers write for details. Box 422, % Photography magazine.

FREE Book "505 Odd, Successful Businesses." Work home. Expect something Odd! Pacific- ZH, Oceanside, Calif.

CANDID weddings. Complete course, $3.00. Harris Publishers, 402 W. 8th, Erie, Pa.

PHOTO JEWELRY

MOUNT your photos into pins, earrings, tieclasps, etc. Amazing possibilities. Send 10c for illustrated brochure and complete information. Milady-Fair Co., GPO Box 1328, N.Y.C. 1.

MISCELLANEOUS

BEGINNING Writers: Let us show you how to get $1 to $20 checks in your daily mail doing simple spare time writing. Experience unnecessary. Details Free. W. Herwell, 7016 Euclid, Cleveland 3, Ohio.

HOLLYWOOD'S best. Posed by masters, 18 terrific shots $1.00, 36 for $2.00. All different. Perry Pelton, Box 5967, Dept. 158, Chicago 7, Ill.

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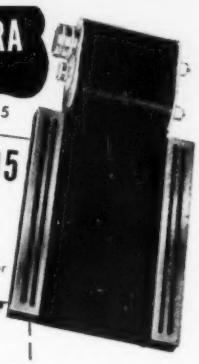

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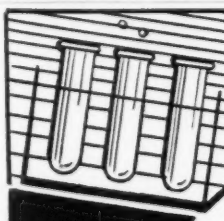

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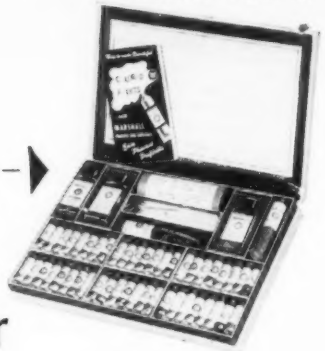

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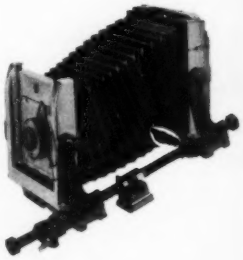

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